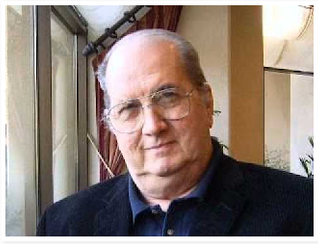
Jordan Maxwell

The Takeover of Planet Earth



Los Angeles, California, September 2008

Introduction:

All you need to do is just go out and do your job and have fun and watch your basketball and stay out of the way of the adults that run the world. I never bought that.

***** Nothing in this world – *nothing* – works the way you think it does. There's always more to the story.**

***** But the reason why I'm here doing what I'm doing is because of this situation which is being *foisted* on the human race – it's being *forced* on the human race. This change that the Masters of the Universe, so to speak, have in mind for the human race is being *foisted* on us.**

And I believe, again just my opinion, that my part in this cosmic scheme or this cosmic play is to call people back to their humanity and let them know: *You're being lead down the garden path into something you don't know what's coming.*

***** But I am totally convinced that there is now on the Earth for lack of a better term – a presence which are the enemies of the human race, and they are obviously enemies of whoever the original Creators of us – because of the things I've been *told*, that the people, or the entities who created us, the "gods" who created us, have enemies out there in the universe.**

***** Something I want to say about Spielberg... I have many, many, many friends in the industry and I already know because I've been told that virtually all the major names in Hollywood know who I am. They should! I've been talking for 48 years, and they're using all my stuff now, so they should know me.**

***** So I'm saying that I am totally convinced beyond a shadow of a doubt, for myself, that there are such things as reptiles/demons/aliens, though I have never seen one, thank God. But I totally believe they're here – not because of David Icke, not because of Credo Mutwa who I love listening to; a wonderful, fascinating man. David Icke has done great stuff. But I believe there are reptile/demons here because of my own personal research.**

Be aware that there is a war for your soul.

Interview begins:

KERRY CASSIDY (KC): Jordan Maxwell, I'm very excited to be here with you today. Bill Ryan and I -- I'm Kerry Cassidy from Project Camelot -- couldn't be more thrilled to have this honor of interviewing you.

You're one of the preeminent researchers; you've been on the scene for over 40 years. I think you're really responsible for David Icke and Zecharia Sitchin, and numerous others coming to the fore, talking about secret societies, the Illuminati, and really, The Powers That Be behind the scenes.

There's just no doubt that everyone, Hoagland, you name it, even Wilcock -- everyone owes you a great *THANK YOU* for bringing this subject-matter to the fore, and for your amazingly diligent research in this area.

You're an amazing mind. You're really a national treasure, if you don't mind my saying so, here in America, and I know you've been noticed overseas in that respect as well. So, what do you have to say for yourself? Can you give a better introduction than that?

JORDAN MAXWELL (JM): I would say that you are being very generous and very kind and I appreciate all your words, but I view myself as just an ordinary person just doing what I love to do, and that is to look behind the scenes of world events, how things really work. And I started doing this kind of research diligently.

I grew up, and even as a child, spending most of my time in the library. While all the other kids were out playing, I was sitting in libraries. So I've always been interested to know things that other people don't seem to even know exist. I've always been interested in the secret side of life, all of the hidden things in the world that most people are not even aware of. I'm just fascinated with how much there is to know that most people don't even know *exists*.

And so I grew up thinking that way, and by the time I was 19 years old, when I ended up in Los Angeles, I decided to dedicate my whole life to studying what I would call *the world of the occult.* The word *occult* simply means *hidden.*

So much of real knowledge and wisdom is hidden because the people who run this planet feel that true knowledge and wisdom of how the world really works is knowledge that you don't need to know – all you need to do is just go out and do your job and have fun and watch your basketball and stay out of the way of the adults that run the world. I never bought that.

When I was a child, I used to, of course, be happy when my family would have other families coming over to visit because they would bring their children and I'd have kids to play with. But after dinner, the women would always end up in a group and they're talking women talk, and my dad and his brothers and whoever else was there, all the men, would go in the front room and smoke the cigars and have the wine and talk men talk.

And so, my dad and my uncles especially would always say: *Well, you kids go on out and play ball,* and I would tell my uncle – because dad's brothers were wonderful; I loved them all – and so I would tell my uncles: *I don't want to go out and play ball. I want to hear what you guys are talking about, because I'm assuming if you want me to go out and play ball that you're going to be talking about something that you don't want me to hear. I'm real curious to hear what you want to talk about that you don't want me to hear about.*

KC: And you used to say that to them, I assume.

JM: Yeah.

KC: Yeah. So you were incredibly precocious.

JM: And so then, what they would do is my uncle and my dad would say: *Well, we'll go out and play, too,* you know, acting like: *Okay, we don't need to talk about anything.*

And of course, all the kids would now want to go out because my dad and my uncles are going to be playing with us. So we would all go out to play ball because now the adults were with us. And of course, about ten minutes into the game, my dad would get tired because he works all day, so he's tired and that kind of story. So he comes in, and then my uncles a few minutes later would come in, but now the kids are all playing ball, so now we're happy.

I see that today. The President of the United States goes to the opening ballgame. He throws out the first ball. That's Daddy throwing out the first ball for all the kids to be there, and all the kids are watching their silly ballgames. And then of course they would shoot into the audience of the ballgames and you see the movie stars and big name politicians there watching the game.

And I'd think: *You know, I know what that is. It's just the guys who are running the planet want all the poor people – all the kids – to know that we adults who are running the world, we're human like you; we like to come out to the basketball game and see the ballgames.*

It kind of makes everyone feel kind of happy that our national leaders and our movie stars are like us – they love the ballgames, too. I never fell for that. I know what's going on. These guys couldn't care less, but it's just politics. It's just, you know, go out and let the people see that you are human like everyone else. I never bought it.

I wanted to know about what these guys were talking about, two o'clock in the morning when everyone else is asleep. That's when these guys talk.

KC: Absolutely. Can you possibly feel comfortable enough to share what you shared with us last night, about the meeting with that very special person? The one...

JM: I know what you're saying. I'm just trying to think: *Am I comfortable talking about it?*

KC: I understand.

JM: Well, let me go on, first, and lay some more foundation.

KC: All right.

JM: So it didn't take me very long to figure out that so much of what is going on, humans are not being told. We are not being told the real truth.

A couple of things in particular I want you to know, and I want you to remember. Nothing in this world – *nothing* – works the way you think it does. There's always more to the story.

You hear about some marriage breaking up and the husband did this, the wife did that, and it's very obvious what happened. No, it's not obvious what happened. There's a lot more to the story you don't know. You don't know her background, her past. You don't know his past. You don't know what was going on in the family. You have no idea. So nothing is simple. This is why you have courts.

So I found that nothing in this world operates the way you think it does. Banks do not loan money. Governments are not empowered to protect you. Police department is not there to serve you. Institutions of higher learning – colleges and educational institutes – are not there to educate you.

The entire superstructure of civilization in the Western world is a combination of brilliantly put-together and well-planned schemes to direct the minds of the people in such a way as to serve their masters. And I've known that for a long time.

One of the biggest tools in the hands of the masters who run this world is Hollywood. Hollywood is an incredible story.

I've said this, and maybe many hearing me now have heard me say this, but I'll say it again – that the white man's establishment comes from Europe. And northern, southern... well, all four: north, east, south and western Europe, even at the time of the Roman Empire and before, that whole section of Europe that we call the center for the white man's presence on the Earth was quite literally ruled over – ancient Europe was ruled over – by a priesthood called the Druids.

The Druids were the ministers, the priests, the judges, the lawyers; they were the religious leaders.

So it was priesthood that dominated Europe. It still does. Europe is still a Druidic country, and America is a Druidic country. Unless you understand the Druidic system, then you're never going to figure out what's going on in America and England.

One of the most important symbols in the Druid system was a magic wand, like Merlin the Magician with a magic wand? And also, the orchestra leaders and conductors always have a magic wand and you had better play to the tune of the master. He directs you to play and he directs you to stop with the magic wand, so you're dancing to his music. Okay?

Magic wands were always made out of the wood of a Holly tree. It's made out of Holly wood. Hollywood is a Druidic establishment and the symbols, the words, the terms, the stories, are *designed*.

Think about it. Think about how Hollywood does what they do. I'm not saying they're evil, I'm just explaining how Hollywood works.

You have, first of all, a story, so somebody has to write the story. All right? So now you've got a story. Now you have to give it to a screenwriter, who's going to adapt that story into a screenplay because you can't just tell the story, you have to design it to be a movie.

Now once you do that, then you're going to have to hire the actors – very important: *actors* -- because you're going to need people to act the part. It doesn't mean that they actually have human feelings. No, no, they're being paid to *act like* they care, to act like they love someone. It's an act.

And so you pay actors to act out the part that the screenwriters have written, and you want to make sure the actors do it just right, so you have to have a director and he's going to direct everything you say and do the way he wants it said.

Then you have, of course, the producer and he's also subjected to the executive producer who's producing the money, and so all of this is a whole system of putting together a system of a story that tells you a story. It causes you to think in terms of what you just saw, so that people go out from the movie and think in their minds: *This is the way you normally would react to a situation, the way that the guy in the movie did.*

And so that's why today in the Western civilization, especially in the West, our ability to work with each other and live together as humans is so screwed up, because we've been watching so much television and so many movies and so much silliness coming out of Hollywood; so much violence, and sex, and drugs, and all the rest of it, that people have no idea in the world how to *live* anymore. They've lost their humanity.

KC: Okay, so you're saying that in many ways Hollywood movies and television are actually sort of doing behavior modification on people...

JM: Precisely.

KC: ...to get them to behave in certain ways, to think is socially acceptable and then people actually go out and they act the way they're "supposed" to act, rather than the way they really feel in any human situation.

JM: Exactly. Precisely.

KC: So it cements the social structure.

JM: That's it.

KC: I do understand that. Would you also talk about how movies are revealing the Illuminati agenda?

JM: Oh God yes! What a story that is! Absolutely. Even more so than you know, even more so than you suspect.

I have been looking at one subject for, well, since 1967. Let me preface this: In Glendale, California, in 1967 I was researching Communism for a lecture I was going to give and I went to a *World Book Encyclopedia* and there was the picture of the national coat of arms of the Soviet Union and the Soviet flag. That was in '67.

Well, I started speaking to small, little groups in '60, so for seven years, I'd already been talking to little mom and pop groups, and little library rooms, and little bookstores, and all that kind of thing. But it was in '67 that I came across a symbol which was the national coat of arms of the Soviet Union.

I was familiar by that time with a particular term that the Communists have used, the Nazis have used, the British have used, the Americans have used, and so when I saw this symbol and the explanation for the symbol in the *World Book Encyclopedia*, it finally hit me that something is going on, on a massive, enormous scale around the world.

For the first time I saw it in the Soviet national coat of arms, because it was using the same words and terms that Hitler had used, the Nazis had used, that the fascists had used in Italy.

And now as I began to look, the people of India used it; the governments around the world are using the same symbol, so I knew that I had stumbled upon something of profound significance. I didn't know what it was, but I already knew, I had a gut feeling that something is really big going on, on the Earth, and the Soviet national coat of arms was what triggered my catching that.

BILL RYAN (BR): When you talked about the symbols there, that reminded me how much of your work is about the interpretation of symbols. Somebody mentioned to me that you were actually the model for the symbologist that was played by Tom Hanks in the movie *The DaVinci Code*. Can you say anything about that? Is it true that that was based on your work and your personality and your research?

JM: Well, I'm not in a position to say for sure, because I'm not privy to how they came up with what they did in the movie. All I will say that is for sure and provable is that in 1991, I think it was, I did a presentation that was videotaped in the Pasadena area at a bookstore – and the video is out all over the world. It's called *The Basic Slide Presentation.*

In that – that was back in 1991, Pasadena – I was introduced as an expert on secret societies and occult emblems and symbols of religion and government.

I walked up onto the stage, and it was a slide presentation that I was doing, and so I had the slide projector on, and the slide that was being projected on the screen – I left it on even before I started just to have a picture for people to see when they came in – so the slide projector was already on. The picture that was on the screen was the back of the dollar bill, the pyramid on the back of the dollar bill. When I walked up onto the platform, I walked in front of the screen, so now it was being projected on me.

BR: That was in the movie.

JM: And then I started pointing to the symbols on the dollar bill [Kerry laughs] and explaining the emblems or words. That's exactly the same scene that's in the movie.

BR: I remember it. It was very dramatic, if you recall.

JM: Yeah. Go back and get my *Basic Slide Presentation* back in '91 and it's the same identical thing.

BR: Imitation is the sincerest form of flattery.

JM: Right, I guess. Of course, I didn't get a check or anything. [laughs] And then of course in 1992 or '93, something like that, I did a video called *Matrix of Power* in which I talked about how the world is being manipulated behind the scenes by occult or magical symbols and words that are deceiving civilization, deceiving people. Then later on a movie comes out called *Matrix*. But I've been talking about this, you know, this subject for many, many years before.

Now, one thing a lot of people do not know is that I was going around, it can be told now, but I was going around to studios in the '70s and in the early '80s. Especially in the '70s, I was going around to all the motion picture studios at nighttime. Working-class people in the studios would have me come in and do a presentation – a slide projector, just a little Mickey Mouse operation, slide projector, throw up a screen, and I would give lectures on Bible codes, Knights Templars, secret societies, and those kind of arcane subjects.

Many times I would give lectures like that to just the working-class people of the studio and then sometimes we would rent some office within the studio lot where I could go and sit and talk with a bunch of people who were working at the studio. I was just having fun talking about things I enjoy. You know, they would order beer and pizza, we'd sit and talk, and I would do a two- or three-hour slide presentation on Bible codes, secret societies.

In '66, late '66 as I said before, I learned about the Illuminati as such, and so I started giving lectures at the studios on Illuminati; Masonic Orders, both the British Grand Lodge and the American Freemasonry; the French and German Orders, and tying them all into the secret societies that operate around the globe -- and also incorporating in those lectures, as I said, in the '70s, the subject of Illuminati, which I had gotten from Anthony Hilder's records that were put out in 1966.

And so today I see, you know, on television, on History Channel, and all kinds of movies from Hollywood talking about Illuminati.

BR: It's percolated itself down into the popular culture.

JM: Well I mean, if you just keep talking for 48 years, somebody's going to finally hear you somewhere. [laughs]

KC: Well, it's very possible that they were actually filming and taping you at the studio.

JM: Well, I know they did. Actually they were doing it, but it was like individuals would have their cameras and would videotape and they would audiotape.

KC: But even behind the scenes, there could have been recording going on.

JM: Who knows.

KC: Yeah. I mean, obviously a lot of what you talked about has shown up in plot-lines in screenplays, and then in movies.

JM: Oh yeah. Absolutely.

KC: So maybe we can go back again to where you got involved. You were talking about the Soviet Crest and maybe we could pick up there.

JM: Yeah. So this was in '67. 1967 as I said, I'm in Glendale, California. I was researching the Communist movement, and so I went to the *World Book Encyclopedia* and there in the *World Book Encyclopedia* was a picture of the national coal of arms of the Soviet Union and the communist flag.

I already understood the symbols of the communist flag, but my eye caught that national coat of arms and I saw in that symbol something I had seen the Nazis use [and] all the great nations of the world have used. All the Presidents of the United States in their Inaugural Addresses used the same words and terms. All the senators and congressmen, when they're running for office, use that same term, that same symbol.

So I knew I had stumbled upon something of profound significance. I just didn't know what it meant, but I knew it was important. This was in '67.

And so, since '67 I have been researching this one term, this one symbol, and the more I find on it, the more I'm amazed at how much there is out there on this one secret symbol that nobody is aware that it's right in front of you. It's one of those incredibly fantastic stories of something that is so awesome in scope and it's sitting right in front of you and you never saw it. That's how clever these guys are.

KC: So what are you talking about? We're going to put it on the screen. It's two mountains and a rising sun. Is that right?

JM: Right.

KC: So what are the words and what does this mean?

JM: But, look it, just to be able to see it, which you will be able to put into the video, but just to be able to see it is not sufficient. You need about 25 or 30 years of research to understand the *significance* of what you're seeing and what it actually means. So you'll be able to show it and it will be something of interest that people will pick up on, but believe me, there's a bigger story yet.

So when you're hearing the term *Illuminati* or the concepts of *secret societies*, *occult orders* and all that kind of thing, it's actually much bigger than you think. There is something far bigger going on, on the Earth that most people are not aware of.

KC: Okay. The rising sun. Are we talking about the rising sun? Are we talking about the rising of the New World Order?

JM: That's right. Exactly.

KC: We're also talking about something else, aren't we?

JM: Yes. That's right. Something very big.

KC: Something more occult even than that.

JM: Something that goes all the way back into B.C., back into the ancient world. Zecharia Sitchin and I have talked about this. At one time I was in business with Zecharia Sitchin. I helped send him to different countries and we were going to do a television, a 13-week mini-special I was going to do with Zach.

Zecharia Sitchin has been my dear friend, and a brilliant man, and I was so impressed with him [that] I talked him into signing a contract with me to do a 13-week mini-series for television. Unfortunately, the attorneys and the people who were financing the project for me, at the last minute, after we had already shot like five different countries and we were almost through, they pulled the plug on the whole project. So it wasn't Zach's fault, it wasn't my fault. It was the people financing it, they faltered.

But I've had a lot of opportunities to talk to Zecharia about things that I'm interested in, and I've learned a lot talking to him in private, which will, unfortunately, have to stay private.

KC: Okay. So you're not able to tell anything about something that he told you that was actually very significant. JM: No, it's just that the symbol I'm talking about is on the national coat of arms of the Soviet Union, so I would say anyone who's interested in this, look at the symbols on the national coat of arms and *study* it. Don't just look at it, but look at all the implications of it and then follow the others pictures that I have, that I will give you. Each one's a step closer, and another step closer to it, and it keeps going. I think there's about six or seven pictures.

KC: Okay. But it also links up with the Japanese, the use of the red sun; also the sun that was in Obama's Inauguration in the background.

JM: Exactly.

DAVID WILCOCK (DW): What about in Pittsburgh? The G-20 summit? It's like a grid?

JM: I know.

DW: That's the same thing.

KC: But isn't there some occult significance to the Sun itself?

JM: Of course there is.

KC: And are we talking about something to do with the Anunnaki as well, and their agenda?

JM: Yes, yes, absolutely. That's exactly what it's about. There is a hidden agenda that's been in operation on this Earth for thousands of years. And see, I'm at a disadvantage because I'm trying to explain something to an audience who have not been where I've been and seen what I have, and so I'm having a difficulty trying to legitimize what I'm saying if you haven't seen what I've seen, and so...

KC: Okay. Well, that's part of the purpose of the interview. I mean, we are Camelot, we have a lot of background information already on our site, as you know, and so in many ways the people that are watching this, they'll have been already educated, if they weren't to begin with, by Camelot, by the other people that have come before you.

JM: I understand.

KC: But I think it's very significant that we're talking now and I think that what we've touched on here is like, this is the beginning of a revealing that most people are not aware of.

JM: Yes.

KC: And obviously you've got that story. Okay?

JM: I tell you, no matter how well prepared and how well-read you are, I will guarantee you you've not heard this story.

KC: Okay.

JM: I have a story no one's heard, and I've been looking at it for some... since '67, so we're talking about, how many years is that? '67 to 2007? That's what, 40 years?

KC: Yes.

JM: Yeah.

KC: Yeah. Absolutely. And when did you actually stumble on the final... I feel like in a sense you have the full meaning of it at this stage. I think that perhaps you have that full meaning, so I'm asking you, in a sense, when did you arrive there? How many years ago did you actually get to the...

JM: I think probably somewhere in the mid '90s it began to really dawn on me.

KC: Okay, yeah, and *dawn* has something to do with it.

JM: That's right.

KC: We're also talking about…

JM: We're talking about an ancient, ancient story that has been...

KC: The *Golden Dawn.* We're talking about the *Golden Dawn* and the information there.

JM: Absolutely.

KC: But what...?

JM: Much further back. The *Golden Dawn* was just one more step in a continuing flow of a particular idea, and as it moves into the last days of the world that we're living in, we're now entering into a *new dispensation* – I choose that term – dispensation of time in which this symbol is going to be everywhere.

KC: Okay.

JM: And [sighs] I would like to be able to give like a two-and-a-half to three-hour presentation just on this one symbol.

A rather successful motion picture producer and I were talking about doing a movie. After I gave him some of the information, he called it, *Let's call the movie The Symbol,* and then we talked about it and said: *Well, maybe The Hidden Symbol.* I have the contract and here's the movie that we want to do and we'll call it *The Symbol* or *The Hidden Symbol.*

That never got done, for all kinds of reasons. But then I see the new movie coming out with Dan Brown, *The Hidden Symbol*?

And I'm thinking: *These guys who are smart, intelligent and Hollywood, they are either knowledgeable on this symbol and are releasing it slowly but surely, OR there's some kind of an understanding going on that people are starting to look at symbols more now and beginning to put the pieces together, like I've been doing for 48 years, and now they are beginning to perceive what I'm talking about.* But they haven't got there yet.

And so it's a form of professional jealousy. I would like to be the one that presents my work before Warner Brothers gets ahold of it from somebody else.

KC: Exactly. I mean, here's your opportunity. So anything you hold back at this point, I mean, really you do so at your own risk, in a sense.

JM: I understand.

KC: Because this is an opportunity and we are really coming close to the juncture – I mean 2012 and beyond – where this agenda is really coming to the fore.

JM: I know and it's just incredible, watching it.

KC: It's amazing that you've been watching this thing with full awareness as each step, each roll-out...

JM: For 40 years I've been watching it coming.

KC: And so, take us down the path.

JM: All the Presidents of the United States – all of them – have used the same terms, from George Washington. The terms he used and the things he said were taken directly from the ancient prehistoric world of the Anunnaki, the ancient gods, from the ancient Sumerians, Babylonians, Phoenician-Canaanites, ancient Greece, ancient Rome. They all the used the same word and the same term.

KC: Okay, what is the term? What are the terms?

JM: The term is *The Dawn of the New Day*. And the concept of *The Dawn of a New Day* is the Sun rising between two mountains.

The entire superstructure of Western civilization has bought into this most ancient story, never realizing for a moment what they're doing.

KC: Okay. I have some clues along the lines of this, and I have to say you're really talking about the rise of the Son of Anu [Anubis].

JM: Exactly.

KC: I don't know if it's Marduk, but it's Orion, the son of Orion. Can you tell us?

JM: Now you're getting close. That's right.

KC: Okay. This is him coming back, actually, to sit on the throne and to rule the world.

JM: Mm hm.

KC: And so maybe you can sort of start to paint that picture. Now, is he coming in a craft?

JM: Well, don't know. Maybe. I would not be a bit surprised if they're already here, just waiting.

KC: Okay.

JM: They don't have to come, they're already here. That's what Steven Spielberg said in his*War of the Worlds.* They're not coming; they're already here and they popped up from out under the street. Symbolically what Hollywood and Steven Spielberg are saying: *They're right under your feet. They're right under the surface.*

KC: Well, according to Bob Dean, they're walking the halls of the Pentagon.

JM: I wouldn't be a bit surprised. Yeah.

KC: So we certainly have witness testimony in that area.

JM: I'm going to do a presentation on this very soon. I already have about a 3-hour presentation all ready to go that I want to explain it.

KC: Okay, but this ruler coming to kind of take control, is this a positive thing in your view or a negative thing?

JM: I think negative.

KC: Okay.

JM: I think very negative, but the whole world is sucking it up. They love it, never realizing the full implications of what's being said.

It's like some kids going into Hollywood, you know, leaving home and they're going to Hollywood. They're going to be in the motion picture capital of the world, never realizing that on the streets of Hollywood and this city is not some place for an innocent kid. You're getting yourself involved with something you have no idea in the world how bad it really is.

And where the world, especially in the Western world, I'm talking mostly in the Western world because the Arabic world is also heavily involved in this, but that's a different subject. But for the moment, Western Civilization is just going over the wall with this thing. Everybody has bought into it. You're seeing it in politics...

KC: Okay. It's in the Japanese flag, so there has to be some acquiescence there, with China and all. You know.

JM: Oh yeah. Absolutely. They're all using it and they're all buying into this whole new order of the world, never realizing what this actually implies.

You know, the very term *Novus Ordo Seclorum* on the back of the dollar bill? That comes from the Roman poet, Virgil. In ancient Rome there was a poet that was appointed by the court of Rome to write poetry for Caesar, and of course, if you're going to write poetry for Caesar, you want to write something nice that he will like.

So Virgil in one of his poems called *Aeneid*, wrote about the time when there would come a great world ruler in the seat of Caesar, but this ruler would be awesome in power, to be far more than any man could ever be. That time when he would come, the Sun would rise on the*Novus Ordo Seclorum*, a New World Order, and when that one comes, it would be the beginning of a whole new civilization. The term that Virgil used in Latin was *Novus Ordo Seclorum*, a new order of the world.

There's just so much we could talk about that without pictures, without the ability to show the audience what I'm talking about, it's a little difficult. But I'm going to be doing a series on it. I've already got it pretty well...

KC: Okay. But basically we're talking about the beginning of a reign with this king, who is a Sun and he's basically going to take control of the world.

JM: Right. Of the whole Earth.

KC: Yeah. And...

JM: And the destiny of the human family – period.

KC: Okay. And do you know where that destiny is headed? In other words, what is unique about this king and his proclivities, his point of view, where he's coming from that's different from what we've had before?

JM: I think that the agenda of this one who is to come is to mutate the human race. I believe that is what is the agenda, is to mutate the human race – not necessarily evolution, though I believe that evolution has its place in the world.

I think that there are things which do evolve. And I'm not talking about man coming from monkeys because, obviously, man did not come from monkeys -- man is evolving *into monkeys*. [Kerry laughs] And so, that's the problem. There is a place for evolution, but that's not what I'm talking about.

This ancient story, coming from the ancient and prehistoric world, has dominated *all* the cultures of the world. What that implies, I believe, is there's going to be some kind of a mutation of the human race in order to take the human family on the Earth to a new style of life in the universe.

And so, what will be lost will be your *humanity*, your ability to show love and kindness to other people. There will be no room for that. Emotions – there will be no room for emotions. There will be no room for the American system of freedom, liberty, and justice for all. That's gone. That's out. There will be no more freedom, liberty, and justice for all. No more family love, no more humanity, man reacting to man. No. All of that's going to be gone.

KC: Aren't you also saying, though, that there is a race of humans being... actually that this isn't going to start in the future, that it's already started.

JM: Oh yeah. It's already started.

KC: The preparation, the genetic modification of the human, actually, behind the scenes.

JM: Yes. You know, in the Book of Genesis in the Bible, the Old Testament in Genesis 18, the 18th chapter -- I did a video on this -- it talks about Abraham and Sarah, the prophet Abraham. It says that three men – in Genesis 18; go back to read it yourself – it says that three men come walking up into the camp.

Abraham went out and greeted the three men and asked them to stay for dinner and they said no, they were on their way to other business and did not have time to stop. It says that Abraham insisted that they stay at least to have something to eat and then they could go, and they agreed, so they said: *All right, make it quick, we'll stay for something.*

And so the Bible says in Genesis 18 that Sarah, his wife, fixed dinner for them, they sat under a tree, had dinner with Abraham. Then it says after dinner, two of the men got up and left to go on about their business, but the one that stayed was the Absolute Creator God, the one who had created the human creature. He sat with Abraham, having dinner under the tree, and then gave prophecies to Abraham and then got up and left. Now that's in Genesis 18.

First of all, my question is: *Wait a minute.* It says there were three *men* and the three *men* come up and had dinner with Abraham.

And then in Genesis 19, the following chapter, it says that those two *men* who had gotten up earlier and left were the two *angels* that went into Sodom and Gomorrah. It says that when these two *angels or men* went into Sodom and Gomorrah, the homosexuals saw these guys, these two men, and thought that they were absolutely handsome, beautiful, good-looking men, and they attracted the homosexuals. Go read it in Genesis 19.

But that tells me, if those were the same two men that were with Abraham having dinner, the scripture said they were absolutely handsome, good-looking, handsome *men* and *God the Creator* is still sitting under the tree with Abraham having dinner. And it says GOD in all capital letters. The Creator of the human race is there with Abraham.

So I'm just saying that I'm sure that there are spiritual interpretations of all this, but I think there is a legitimacy about the story that when we read in Genesis where God walked with Adam and Eve in the cool of the evening, the word in Hebrew – God *walked* with Adam – that Hebrew word means *you can hear a footstep stepping on leaves, you can hear the footsteps.*

That's what the Hebrew word means. So we poetically say: *Well, God probably was with Adam and Eve spiritually.* No, no. The word in Hebrew says: *God walked with Adam. You can hear his footsteps on the leaves.*

All of this implies in the Old Testament that whoever created us looked like us and that's why the scriptures says, God says: *Come, let us make man in our image after our likeness.* That's in Genesis One; Genesis One and Two, both.

Many years ago I talked with Rabbi Marvin Antelman. Rabbi Marvin Antelman from Massachusetts was a dear friend of mine. I think he's still alive today in the Knesset in Israel. But he and I used to talk long hours, and I asked him once about that scripture: *Come, let us make man in our image after our likeness.*

He said both Jews and Christians misunderstand that scripture because they gloss over it too quickly. Most people think that when they read that scripture that God is saying: *Come, let us make a creature and we will call him man.*

Well, first of all you gotta ask who is God talking to? Himself? He's saying come let *us*. Who's *us*? So he says: *Come, let us make man in our image after our likeness.*

He said no, that's not the way to translate it correctly. He's saying the correct understanding is God is saying to someone: Come, let us make man in *our* image, after *our* likeness – not make man. No, no. Man's already here. But come, let us re-form, mutate man. Let us make man in *our* image, after *our* likeness. And later on in Genesis it says: *Man has now becomes as one of us.* Now he looks like us.

But I am totally convinced for my own self that there are reptile/demon forms here who look like humans and yet they're not fully human.

And of course in Genesis we're told that there's a world of difference. We understand in the Book of Genesis there's a world of difference between an angel and the Sons of God. Sons of God are not angels and angels are not Sons of God – totally different concept. Totally different words.

Sons of God are spirit entities or entities from somewhere who look and have physical bodies and look like humans. They are called Sons of God, while angels are spirit entities.

So we're told in the Bible, again going back to Genesis, that the Sons of God were messing around with women and got them pregnant. Well, I kind of figured that these Sons of God, their plumbing worked the same way, so therefore, they could get women pregnant. And I cannot imagine a woman being talked into bed by some hideous creature from another world, but I can see it if it's a handsome, good-looking man. Well, that's what the Bible said, even the homosexuals said they were beautiful, handsome men.

All of this I'm bringing out as Biblical reference for my conclusion, that I think Zecharia Sitchin is right. I think other people who have written about this same subject are right, that there are in fact entities here – life forms here – that have come here from somewhere else. Maybe they were the originals, and they are today, in my humble opinion, the people who are running this planet. It would not surprise me a bit.

KC: Are these the Nephilim?

JM: I don't know. They could be the Nephilim because not all the Nephilim died at The Flood. People will tell you all the Nephilim died in the Flood. No, that's not what the Bible says. It says that there was one of the Nephilim lived through The Flood. His name was Og of Bashan. Og of Bashan was one of the Nephilim and he lived through The Flood and could reproduce and reproduce more like himself.

We know that there have been skeletons found way down in the Earth around the world that are far bigger than we humans are today. Some of them are 16 feet long, some of them 20 feet long, 12 feet long. So I'm sure that there have been extraterrestrial, for lack of a better term, extraterrestrial life forms who have come here who *we* look like *them*. *They* don't look like *us*. They created us in their image and likeness.

KC: Okay but this new sort of ruler, is the Sun God. Right? He's going to be ruling, in other words, between these two mountains. Now I'm wondering what the mountains are symbolizing.

JM: Yeah. Very good.

KC: Because the mountains... are we talking about the Soviet Union and the U.S.? Are those the mountains where the Sun is going to rise between those two mountains? Or are we talking about planets?

JM: I think that we're talking about something deeper, the implications being that in all of the ancient world there was always a concept, and theologies of all the ancient cultures of the world used it, of twin towers, twin things, twin churches, twin towers. That's why that whole thing about in New York, twin towers?

That is in-your-face if you understand the symbolism of twin towers in the Roman Empire, and the Grecian empire, in Sumeria, Babylonia. Especially in Egypt – they always had the two obelisks. They always had the two towers, always. So there is a very powerful significance to the concept of twin towers, very important symbolism.

KC: Okay. So we've got twins and we've got basically Gemini, and how does that work in? Are we talking about, I don't know, when this so-called god was born? Are we talking about the constellation when his rule will begin?

JM: I think it will probably be when he comes into power, this will be his symbol. His symbol will be the sun rising between the mountains of the East. Zecharia Sitchin talks about that.

Many of the books on the ancient Middle Eastern religions have pictures of Shamash; the Hebrew god is Shamash, meaning the Sun rising between the mountains of the East. That goes all the way back to the cuneiform pictures, the clay pictures from Sumeria and Babylonia or from Iraq, pictures of the god rising between two mountains. Again, it's very difficult for me to make this intelligently understood, because I don't have the pictures, and it would take me about three hours to lay the foundation for this.

KC: I understand.

JM: So I'm just giving you some brief glimpses into what I'm going to be doing soon on this video.

KC: Okay. Is this ruler... are we talking about Marduk? Or is Marduk already here and this is somebody who's coming after him?

JM: I'm not sure about that.

KC: Okay.

JM: But again I would say it all boils down to one thing in my mind – that the human race on the Earth is being prepared, slowly but surely, in a scientific method being applied to the human race to mutate the human race, to change us from being what we are today to a creature that the Gods have in mind, mutating again. Because if the Bible is correct, if Zecharia Sitchin's correct and all the other writers on the subject are correct...

BR: This is a real detective story here. I'm on the edge of my seat, thinking: *Wow, are we talking about the return of the Anunnaki?* Is this connected with prophecy of a Second Coming?

JM: That's right.

KC: This particular video is not really for, you know, people that are just coming to the subject. This actually is for people who have...

JM: A cursory understanding of all this.

KC: ...a background and do understand and have possibly read Sitchin's work, for example, and are up to speed with even David Icke's work and our work.

JM: Right.

BR: And who may have been following you for many years because in recent interviews, for example, on *Coast to Coast* for example, you hinted heavily that there are things which you are not ready to say yet.

JM: Yes.

BR: And a lot of people will be watching this, wondering whether this is the time and you've chosen to tell all.

JM: Yeah. That's true. Yeah.

KC: What we have established here is that there is a very predominant symbol and you've talked about how it's permeated every aspect of life and religion and that people are really not up to speed on what it really means for the human race.

JM: Absolutely. That's right.

KC: And this is sort of a stunning revelation for many people that are listening to this. But I would like to say, what we are seeing right now is a roll-out of an Illuminati agenda that involves population reduction. What I'm curious is whether or not you can talk about how this agenda to do with this king coming to the throne of the world, if indeed this transpires, the creation of a new race of humans...

JM: Right.

KC: ...and how population reduction folds into that.

JM: Well, I think if you're going to have a whole new race of humans; they are *cultured*. That's why we refer to different races of people as "cultures" and a culture is something under a microscope, you know; it's like a bacteria. And so that's what we are on the Earth – we are a culture. And somebody has actually put us here as a culture, and is watching us grow, and we have become a disease, because we're killing everything in our path.

And so I think that whoever it is that has created us had created us, I believe, possibly already knew that in the far future, once this race is finally brought up to speed, and then we can move it into the next plateau. This is what the Nazis were talking about. This is what Wernher von Braun was talking about. The Nazis were big on this subject and using the symbol and the term that I'm talking about, the symbol between the mountains of the East.

England – interesting about this, is England has always had a fixation on Egypt. England's big on Egypt. Go to the British Museum and all these different museums. The English were always big on Egypt, but the Germans were not.

The Germans were always big on Iraq. That's what Germany was interested in – Babylon. And the reason why, I think, is because the Nazis and the German people in general, or at least the intelligentsia of the German establishment, realized this story that I'm trying to explain has to do with Babylon. It has to do with Iraq. And I believe that may be one of the reasons why the U.S. is in Iraq today.

KC: Absolutely.

JM: It has something to do with some... and I know this is true because I can prove that the symbols which are being used by the U.S. government today in Iraq is exactly the same symbols that I was telling you about that comes from the Anunnaki, from the Phoenician-Canaanites, the Assyrians, the Phoenicians, ancient Greece, ancient Rome, ancient Britannia, into America.

The entire superstructure of civilization has been using the same words and terms and symbols that are today dominating in Iraq, but most people don't even know. They don't even see it.

KC: I understand.

JM: It's hidden in plain sight.

KC: Okay, but there is a stargate in Iraq that's fairly well known that Saddam Hussein... apparently they had to get rid of him because he had found it and was able to control it while he was in power.

JM: Yeah.

KC: So in essence the U.S. is never... It's been my theory that the U.S. is never going to leave Iraq because basically they have to man that stargate. They have to have control of that stargate, which is where it is *said* the Anunnaki will return, through that stargate. Have you heard that theory?

JM: Well yeah, I have. Absolutely. And one of my favorite speakers on that subject is William Henry. William and I have been around the world together, went to Egypt together. We talked a long time about star gates. I understand the story. I didn't say anything about star gates. That's William Henry's work that influenced me in that direction. But I am aware that Hollywood is talking about star gates and making movies about it.

I did a lecture series with Al Bielek and Preston Nichols. I did two weekend seminars in which the three of us spoke together back in Philadelphia, and I had some time to sit and talk with Preston Nichols. Incidentally, I am highly impressed with Preston Nichols.

KC: Okay.

JM: You have to be highly impressed with that man when you sit and talk with him because he is a very, very interesting man. He's got a lot of very good information on the kind of thing I'm talking about in private with him and he was enlightening me to some of the things I'm seeing and saying.

KC: But he's heavily involved in the Montauk story.

JM: Absolutely.

KC: And the Philadelphia Experiment being the early precursor of that, and then also time travel, which is where Montauk was headed.

JM: Exactly.

KC: And then you get into the stargates and so on. And this has something to do with letting in – I'm theorizing here, so I want you to help me – but my understanding with the Montauk Project was that there were some openings made in, not just the timeline, but also in space, so to speak, where certain races were able to come in through an open door, basically, that was created by the Montauk Project.

JM: Yeah.

KC: I'm wondering if that has to do with the genetic engineering of our planet, such that they were coming in to do a job.

JM: Well, yeah, I think all of that has some validity. I don't know that much about the stargate itself concept. I understand it, but I mean, that's not my subject, but it plays into my subject, it's part of it, and it must be important because Hollywood's making movies about it all the time. They actually have television shows – *Stargate*. So I'm sure there's something very legitimate about the concept.

All I'm saying is that when I was talking and spent two weekends with Al Bielek and Preston Nichols and myself, I was very impressed with both Al Bielek and Preston Nichols because, in my opinion, sitting with them for hours on end and working with them over the weekend; both of them are extremely interesting, provocative people. I was having fun downloading all this stuff to Preston and he's saying: *Yeah, well here's something else you didn't see*. [Kerry laughs] And so, I have the highest regard for him.

KC: That's wonderful to hear, actually, because I do think there is great validity there and some very important clues.

JM: I think Preston Nichols is absolutely sensational. I love everything, I loved... He was such a gracious person, helpful, kind, courteous, and brilliant to sit and talk with, so I love Preston Nichols.

KC: I hear you. Now, what about Zecharia Sitchin? When he talks about the Anunnaki, there was a group of the Anunnaki that went to Mars, that left this planet. And actually some of which, I guess, came from wherever the Anunnaki came from, and never actually made it here. So there's a group that kind of went back to Mars and then some that came from... according to Sitchin, I'm saying.

So what I'm wondering is, what was going on with Mars? We know that Hoagland has gone down that road quite a distance, but I think that you've given him many of the clues and the basis for his work.

There's something to do with... Now, I'm not an expert on this, but I do understand that the positioning of the Great Pyramid and the significance with the association with Mars. And then, of course, we're talking about Babylon, and Babylon and Mars are symbols for the same thing. Isn't this right? And the *Whore of Babylon*, and there's something going on there.

JM: That's right. That's what I'm talking about.

KC: Maybe you could talk about that a little bit, about Mars and the significance with the Anunnaki and where that might be leading.

JM: And the very word *Cairo,* as you probably know, Cairo *means* Mars.

KC: Exactly.

JM: Another word for *Mars* is *Cairo*.

KC: So what is going on with that?

JM: Yeah. That is a subject which Richard is probably better suited to talk about than I, because I really haven't looked at Mars over and above the general kind of stuff he talks about. But I totally believe for myself that Mars is inhabited, and I do believe that there are probably humans like us there.

Quite a long time ago I had a long conversation in Mesa, Arizona, with Virgil Armstrong Postlethwaite. Virgil Armstrong and I sat in a restaurant in Mesa, Arizona, many years ago and talked about the people who are on Mars.

Virgil was a guy, from what I gather, was the man who came up with the idea – he was a military/CIA operative – and he's the guy that came up with the idea for Green Berets. That was his idea, Green Beret, and he worked with the CIA. I loved sitting and talking with Virgil Armstrong. But he brought out in that conversation how there were many thousands of people, or more, like us – humans like us – on Mars at that time. And I wouldn't be a bit surprised.

KC: What year was this that you were talking to him?

JM: This was probably mid '80s.

KC: Amazing.

JM: I would say '85, '86, '87, something like that.

KC: Okay. Well that does dovetail also with our experience with our witness, Henry Deacon. Arthur Neumann is his real name and he has come out under that name recently, and said he's been to Mars. So I'm wondering if you have any information that's come to you about jump gates, about going between planets.

JM: Well, yes and no. The only thing I have of any value is someone else's work. I sat and talked with him and he is a very, very knowledgeable, very legitimately... he worked for the United States Naval Observatory. He was in charge of the Naval Observatory, and he just passed away just recently. But his website is so extraordinary, the stuff he has on that website, pictures of strange things found on Mars – and they're not nebulous things; they're in your face. I mean, those tubes, Plexiglas tubes.

KC: Yes. Amazing.

JM: And lights in those tubes. There's just an enormous amount of stuff he has on his website.

KC: Well, our attention was drawn to that by Henry Deacon as well, to those tubes, which is fascinating.

JM: Yeah. Right. You know, I always say I'm not the world's foremost authority on anything. If there's any value in my person and my work, I would say this, that I have been privileged to be in the company of extraordinary people doing extraordinary work. I have been privileged to sit in their company and be accepted by them and be able to learn things behind the scenes that other people will never be privy to hear.

KC: Isn't it true, though, that you were told that you have a mission that is going to come to the fore late in life?

JM: Yeah.

KC: And that you might actually be there now? Do you want to tell that story at all?

JM: Yeah, I suppose so. I mentioned this, I think, on *Coast to Coast* once, but it was very quick because George wants to hear all the stories as long as it's within a minute and a half. [laughs]

KC: [laughs] We have longer than that.

JM: Yeah. [laughs] But when I was 19, I ended up in Los Angeles – at 19 years old with seven bucks in my pocket, incidentally. I had no idea where I was going, where I was. I ended up in Los Angeles on a Friday night with seven dollars in my pocket. You know, I was a stupid kid, but I lived through it.

Later on, a couple months later, after I got a job and things were working out for me, I was in North Hollywood one morning, on a weekend morning, and I went into a restaurant. The place was crowded and there was only one seat available and that was at the counter, so I sat at the counter. There was a young girl sitting next to me, so we started talking.

Come to find out she only lived about two blocks from me and I only lived about two blocks from town, so she had walked downtown and I had also. So we started hanging out together. I'd meet her downtown; we'd hang out together. This was back in '59 and I was 19 years old.

When we would walk home, I lived two blocks closer, so she had two blocks farther to go, so I never knew exactly where she lived, but she knew where I lived. One night she came over to my place and said: *My dad wants to see you. He wants to talk to you.*

And of course that put me on alert. I SAID: *I don't want to talk to your dad.*

SHE SAID: *No, my father is a very important and interesting man. He wants to talk to you. He's got something to tell you.*

That sounded interesting, so I went with her, and when we walked up to the house which was only a couple of blocks away, we walked up to the house, just by chance, he happened to be coming out of the house.

The moment I saw him, an incredible feeling came over me of some kind of a euphoric, strange [and] wonderful feeling that I got, being in his presence. It was as if I were in the presence of a great prophet or some spiritual man. I felt it, and I loved the feeling. I mean, I can't describe it, but I loved the feeling. It was an other-world feeling. I noticed that he was very much in control of himself; he knew exactly what he was doing.

He motioned for us to come in. We went in and the girls sat on the floor by the fireplace. They sat on the floor. He sat on one end of the sofa, I sat on the other end of the sofa. The wife was in the kitchen. I never did see her that whole night.

So we were talking and he was, you know, he was asking me how I liked living in California, and *do you have a job* and *how do you like your job*, and just small talk. And I was beginning to feel a little of the apprehension was going away. I was beginning to feel a little bit better being in his company, but I knew there was something about this guy that wasn't right, but I loved the feeling.

I'm 19 years old, so I'm not sure what I'm doing, but I'm just talking to this guy who's dazzling me with his presence of mind and the presence he presented.

And so we're talking about all kinds of things and then, when he felt that I was sufficiently at ease, he said to me very nonchalantly, he said: *Remember when you were eight years old back in Florida and your father built the new back porch and your uncle helped him? And remember, your dad used green lumber that smelled funny? And he built the new back porch? You remember that?*

Tears started to come to my eyes, and I didn't want to show tears in front of my girlfriend, but he was scaring me because he was right and he knew it.

AND HE SAID TO ME: *Well, did that happen or didn't it?*

I SAID: *Yes, that happened.*

AND HE SAID: *Also, one night when you were in bed, you got out of bed and you went out on the back porch and you were looking at the Moon and the Moon was full. Do you remember that?*

AND I SAID: *Yes, I remember that.*

AND HE SAID: *And you were picking the wood because it smelled funny. It was green lumber; it smelled funny, and you were picking it with your finger. Remember how you picked a piece of it, and you were smelling it and tasting it?* AND HE SAID: *Remember doing that?*

AND NOW I'M REALLY SCARED BECAUSE IT'S FRIGHTENING TO ME AND I SAID: *Yes.*

HE SAID: *Well, did you do that, or didn't you?*

I SAID: *Yes, I did.*

AND HE SAID: *Well, how would I know that? How would I know what you did?*

AND I SAID: *I don't know how you'd know.*

HE SAID: *I know because we were there. You just didn't see us, but we were there watching you.*

AND I THOUGHT: *Well...* [laughs]

AND HE SAID, BECAUSE HE COULD TELL I WAS NOT BUYING IT: *Was I correct in what I said?*

Yeah.

HE SAID: *Well, how would I know if I wasn't there? We were there.*

I SAID: *Who was we?*

HE SAID: *That's not important right now. What's important for you to know is that you're in California, because we brought you here. We brought you here to Los Angeles.*

I SAID: *You brought me here?*

HE SAID: *Yeah. Why are you here?*

I SAID: *I don't know why I'm here. I just had to come to Los Angeles.*

HE SAID: *That's right. We brought you here,* he said, *because what did you say to God? You talked to God that night. The night you sat on the porch, you said something to God. What did you say?*

I just sat looking at him.

HE SAID: *I'll tell you what you said. You asked God to let you do something important with your life. You wanted to do something of value and importance with your life.*

And I was about eight or nine years old, right?

I SAID: *Yes, that's what I said.*

HE SAID: *Well, then we're going to give you an opportunity to do something with your life now because you did ask.*

I'm still amazed, listening to him.

AND HE SAID: *What we have for you to do will not happen until the later part of your life, and I'm not going to go into it right now.*

HE SAID: *I'm not going to go into explaining it to you now; however, when the time comes for you to do what we have brought you here to do -- you will know what you have to do. By that time, you will be sufficiently knowledgeable on who you are and what you're doing and where you're going.*

AND HE SAID: *All you need to know now is that we brought you here and that we will protect you wherever it is that we put you.*

AND I ASKED HIM, I SAID: *I still don't understand what you're saying.*

HE SAID: *You don't need to, but one day, you will understand.*

AND HE SAID: *So I'm here to start you on your journey.*

HE SAID: *I have a book I'm going to give you and I want you to read the book and that will begin your journey.*

And he pulls it off the shelf and gives it to me, and today you can still get that book in bookstores anywhere. It's called *The Complete Works of Charles Fort.* [spells name].

Even in England there's a Fortean Society dedicated to the work of Charles Fort. A fascinating book. It's a monumental work, very thick book: *The Complete Works of Charles Fort.*

And he opened the book indiscriminately, just put his hand on the pages, because it's a very thick book, and he opens a page and he reads a paragraph. He just opened the page and reads a paragraph – he knew exactly what he was doing, precisely what he was doing. I didn't know because it looked like he just indiscriminately opened it, and he read a paragraph that just blew me away. I was knocked out by what he'd just read. AND I THOUGHT: *Wow! That's interesting.*

AND HE SAID: *Oh yeah, the book is filled with that kind of thing. Let me read you another one.*

He opened it up again and just indiscriminately read something. Not indiscriminately! He knew what he was doing. I'm sure that he knew how to get your particular attention. What would be very interesting to you, I may not even see. But he knew how to play on my emotions, and he read about three little paragraphs, one after the other, and each one – to me – was absolutely mind-blowing.

I was fascinated with him, with my new girlfriend, [laughs] and with this book. AND THEN HE SAID TO ME: *You've always been interested in UFOs and other-worldly things, right?*

AND I SAID: *Yes, I have.*

HE SAID: *Would you like to see some UFOs up close tonight?*

AND I SAID: ***I'd love to.***

HE SAID: ***Well come on. I can do that for you.***

So I got up with him, and the two girls – my girlfriend and her sister – the four of us came out in the yard. It was about maybe midnight in North Hollywood, 1959, and he looks up into the sky and starts inaudibly talking. His mouth is moving as if he's talking to somebody, but you can't hear him.

And as I'm watching him standing there talking to the stars, I look over at my girlfriend and she's looking at me. AND THE LOOK ON HER FACE WAS LIKE: ***Yeah, this is my father, that's him. Told you he was strange, didn't I?*** **[laughs] And that kind of thing.**

And her sister was looking at me, and I could tell what she was doing. SHE WAS TRYING TO FIGURE OUT: ***How is he taking this?*** **You know, what's going on in my mind? [was] what the little one was thinking, because she's seen this before. She wants to see how I'm going to react to this.**

AND SO TEN HE LOOKS AT ME AND HE SAID: ***They said that they will be coming from Griffith Park in just a minute. There'll be three of them and they'll be coming from the Griffith Park area. They're going north and they said that they'll be here in a minute for you.***

AND I SAID: ***Who's they?***

HE SAID: ***You'll see.***

Within a couple of minutes, three beautiful disk-shaped things, glowing, very faintly glowing, came over with no sound whatsoever, in a triangle formation, came over and stopped right above our heads and stopped.

And when they did, you could see they were disk-shaped and it looked and appeared like it was a pie cut in six or eight slices, and each slice was a different color. What I remember distinctly is each color was like a laser color: vibrant orange, vibrant pink, very vibrant colors, six or eight colors on each one – and they were circulating, not so fast as to blend the color, but circulating. They were beautiful. They were about the size that the full Moon appears, so they're not little lights. Full-Moon size. Three.

And I'm standing there looking at these gorgeous, beautiful, vibrant-color things spinning, and colors, and no sound, and I was absolutely mesmerized. I was just... I was enthralled by seeing this gorgeous, beautiful display.

AND I LOOKED AT HIM AND HE'S LOOKING AT ME AND HE SAYS: ***They're pretty, aren't they?***

AND I SAID: ***Yes. They're beautiful.***

AND THEN HE LOOKS UP AND TALKS TO THEM. HE SAID: ***They've told me to tell you that they're going now but they'll see you later.*** **And they did. They started moving and they went out north.**

AFTERWARDS, WE WENT BACK IN AND I SAID: ***What did I just see tonight?***

HE SAID: ***That was us. We've been here for a long time, you just didn't know it.*** **HE SAID:** ***We picked you a long time ago when you were a small child. We have something for you to do.***

AND I SAID: ***I'm not understanding exactly.***

HE SAID: ***You don't have to. We will let you know what it is you're supposed to do later on in life, but just go on with your life, don't worry about it. Whatever you're supposed to learn, we'll see to it that you learn, and when it is time for you do what we have for you to do, you'll know. We'll let you know.***

After that, I would go over there on the weekends to visit him and the mother and the two girls, and we would go out to the desert sometimes, go way out in the desert. The girls, with their mother, would go for a walk, and he and I would walk in the desert, and he would tell me about all the different alien lifeforms that are out there, where they have come from, the ones that are here.

AND HE TOLD ME: ***You have enemies here. You have some very powerful enemies here from other places that have come, and they know who you are, and they know what you're going to do. So just be careful in your life, but we'll protect you.***

I didn't know what he was talking about.

And then one day I went over to the house one morning, and the house was totally open, and they're *gone*. Everything was packed and gone and the girl never told me she was leaving. They'd never come to tell me anything. They were just gone.

Now that I look back on that experience, I feel very secure in saying that he knew what he was doing. HE SAID: ***I'm starting you on your journey*****, and he did. But after that was done, then he moves on.**

KC: Do you believe that you're at that place, that juncture where he was talking about: *You're going to know...*? Has another message come recently, or do you feel that you're right on the cusp of something?

JM: I feel along the beginning of something and I'm still not sure what all of this means. I'm not sure what it means. All I know is that I have some valuable stuff that's going to really knock people out when they see it, but I don't understand it fully yet. I've talked with Zecharia about it. I've talked with many other speakers and people that are in the speaking circuit that are knowledgeable on the subject.

But my gut feeling is that I don't know the full picture yet, but I'm getting there now. After 48 years, I now know that my 48 years of study, day in and day out, researching, reading, studying in libraries, was for a reason, so that when the time would come, I would at least be sufficiently educated in this dark subject which I'm talking about. At least I've got some background in it now, to be able to understand the significance of it.

And I think it's really frightening to me. It actually is still rather frightening because, being human, and watching the world, where it's going... and I already know the symbols, the words [and] the terms. I already know the history of the secret societies and the movements of the bankers.

I've sat and talked with all kinds of people around the world; with Hakim, my dear friend Hakim, the Hammite priest in Egypt -- we've sat out by the Pyramids at night and talked about the ancient Hammite priesthood, and I was blessed in the Pyramid.

Hakim blessed me in the King's Chamber; I laid in the sarcophagus and he did a whole prayer ritual over me. I've sat, like I said, for hours and talked with him in private about things that have happened to me.

So I am totally convinced that there's nothing special about me, but I have been given the opportunity to be in the company of fascinating people, to learn monstrously fascinating things, and ultimately, I think that there is something for me to do. I'm just not sure yet what it is.

KC: Do you happen to have an idea what race this man was from? Do you have a planet? Do you have any idea? In other words, do you think he was Anunnaki, do you think he was Nordic, do you think he was Pleiadian? Do you have any idea?

JM: No, not really, because he appeared to be an extraordinarily ordinary-looking guy, just an ordinary guy you would meet. But when I was in his presence, it was monstrous -- the *feeling*. I knew: *This is not a normal man.*

KC: Did his children have a different aura or a different feeling about them?

JM: No. No. They seemed to be very ordinary, and the mother.

KC: But didn't you tell me just recently, and correct me if I'm wrong, but I think you were out in the desert and you had something happen out there.

JM: Oh! Yeah!

KC: Very recently.

JM: Oh yeah. No no, that's a different story.

KC: Well, is it completely different? Is it possible that there was some kind of...?

JM: Well... No, you're right. You're right. There could very well be some kind of a connection with what happened to me just a few years ago and that original incident back in 1959. Yes, very possible.

That was another extraordinary experience. I've had 36, what I call *peak experiences*. I mean *monstrous* experiences. That was merely one. But yes, I've had some very interesting and emotionally-drenching experiences out on the deserts of Nevada.

One thing I will tell you, which is just my opinion: I am totally convinced for myself that at Area 51, that base we call Area 51, there is no doubt in my mind that there are extraterrestrial life forms there. No doubt in my mind about it at all, because of what I've personally seen and experienced when I was at Rachel's. I've had too many strange things happen to me that were other-worldly, in-your-face, like one-on-one.

And so there's no doubt in my mind that what I experienced out there... We had an alien come in the mobile home. My friend, Paul Tice, and my lady friend from Hawaii, Ivy -- all three of us, an alien came in the bedroom. So there's no doubt in my mind there's something really off the wall going on out there at Area 51 that we are not aware of. But I've had many otherworld experiences out there, not just...

You know, I can't stand it when people say that this is all high technology of our government. No. I don't buy that for a minute. What I've seen with my own eyes, I don't buy it for a minute. If it has anything to do with our government, then what I have actually witnessed with my own eyes, if it has to do with the U.S. government, then it means that the U.S. government is in league with extraterrestrials, because what I saw is extraterrestrial in origin. And what I've experienced... KC: Thank you for that. That's very, very valuable to hear you say that.

Can you talk about the possibility of what these humans that are being created, what their destiny might be? In other words, you say they might not have feelings, etcetera, etcetera. And do you feel that perhaps this is working in with your, sort of, destiny that they were talking about?

Because these subjects we're talking about right here and now... I actually went to Egypt with you and William Henry and that group. I did have a short interview with you at that time. You weren't willing to talk about that then. I think that now you're much more willing. This message that you have seems to be culminating in what you're saying, in this symbol that we talked about in the beginning of this interview. Is it possible that this is going to be the message: the unfolding of what you know?

JM: My feeling is that the reason why I'm here doing what I'm doing is because of this mutation which is being *foisted* on the human race, it's being *forced* on the human race. This change that the Masters of the Universe, so to speak, have in mind for the human race is being*foisted* on us.

And I believe – again, just my opinion – that that's my part in this cosmic scheme or this cosmic play, is to call people back to their humanity and let them know: *You're being led down the garden path into something you don't know what's coming. You had better get back to your roots of being human and start reestablishing your humanity – because the human race is losing its humanity.*

The way we were designed by the original creators was a beautiful thing. I mean, when you look at children and little animals, you have to know that whoever designed us designed humans and lifeforms to be beautiful, to be charming, to be a beautiful thing, to live in a beautiful world with children and gorgeous and beautiful things which uplift the spirit.

But I am totally convinced that there is now on the Earth, again for lack of a better term, *alien presence which are the enemies of the human race,* and they are obviously enemies of whoever the original creators of us, because of the things I've been told – that the people or the entities who created us, the gods who created us, have enemies out there in the universe.

They have come here to see what these gods are doing, what these aliens are doing. And they're coming here saying: *Mm. I see what they're doing. They're creating these creatures. Why don't we move in? – like a gang. Why don't we move in and take over and take this beautiful creation that these gods have created and mutate it into what we want?* And so, to mutate the whole human race away from their natural evolution of society and humanity into a whole new kind of civilization.

I think that that's probably what I'm here to do, is to call attention to the world that you're being misled by some extraordinarily powerful, occult, mystical, other-world technology that is changing the evolution of the human race from what it was supposed to be in its creation, as opposed to where the dark powers of the world are now leading the human race into a different world. And what they have in mind for us, you don't want to know.

KC: Okay.

JM: The people who are in power today in this country and around the world have something in mind that you have no idea in the world how bad it's really going to be, because there will be no longer any place for freedom, intellectual freedom, spiritual freedom, liberty, justice – none of that. It's *gone*.

KC: Okay. But you are protected and you've been told this over and over again, and this person that you met way back who sort of started you on your journey was also part of a race that has been visiting here and is looking out for you, in essence. You've told at least me some personal stories in which you were protected – there was reasons you were told to leave a room at a certain opportune moment, and so on and so forth.

JM: That's right. And I have had that happen to me over and over and over again.

KC: Right. So that means there's a force for good...

JM: Profoundly dangerous things happening and at the moment I just did not know, walked out and some terrible, dangerous thing happened, and I never even heard about it.

KC: So there seems to be a force for good, some "White Hats" behind the scenes...

JM: Yes.

KC: ...some of whom have actually talked to you face to face, protected you. One that passed on recently comes to mind.

JM: Right.

KC: These people who might have been working behind the scenes, even in places that, you know, made them appear to be working for the dark side, if you will.

JM: Yeah, the establishment. But in point of fact, they were extremely powerful people and very high placed.

KC: Working for the light.

JM: Working for the light. AND THEY TOLD ME: *We know what you're doing.* ONE OF THEM TOLD ME: *You have some very powerful friends that you don't even know exist, and they're protecting you.*

I *know*. I have had the... I'm not going to get into the details, but I have actually witnessed protection from the highest sources in this country step into something that was very, very serious happening in relation to me, and I was really frightened, because I knew the implications of what's happening and they could be very serious for me. I "may not be around much longer," I've heard from the top.

And then all of a sudden I get a communication from Washington, D.C., from the highest office there, saying: *Don't worry about it, we took care of it. Just go on and don't worry about it.* And I was amazed – from Washington, D.C.! Somebody that high up calls me and says: *Don't worry about it. Just go on about your life. No one's going to bother you.* And they didn't.

I've had this happen many, many times when something very serious... very serious threats against my life and against my work. I get a phone call or someone will walk up to me in a public place and say: *Jordan, that thing that you've been worried about the last two weeks?*

Yeah.

We took care of it. Move on. Don't worry about it.

I thought: *Well...* I mean, I'm still here, I'm still alive, [Kerry laughs] so I know that I have been protected. I know that.

KC: Absolutely.

DW: Where would the truth movement be without you? Specifically, *Zeitgeist* is a movie that was in the top five most-viewed on Google Video for like a year at least and I would like the Project Camelot viewers to be apprised of the situation in regards to your involvement with*Zeitgeist* because it seems like Management, as I call them, put you in a position in which the whole conspiracy theory movement wouldn't be anywhere near what it is now if it wasn't for your influence.

JM: Yes, *Zeitgeist* is a two-hour movie made by a guy named Peter Joseph in New York. I didn't know anything about it, but Peter Joseph produced a two-hour video and the last that we heard... because on *Zeitgeist* it was one of the first times Google pulled the counter off of something that's on Google Video? Usually it would have a counter, how many people have seen this video. They pulled the counter. They pulled it, I think it was at 28 million when they pulled it and that was like a year-and-a-half ago.

KC: And that's based all on your work, isn't it?

JM: All of it was based on my work.

BUT HE SAID: *Why did you make this video?*

AND HE [Peter Joseph] SAID: *Because the whole thing was Jordan Maxwell's work. I was listening to him; I've been following his work and I just decided since he hasn't done anything, I will.*

So he put all of my work together on religion, ancient theology, the Federal Reserve, banking, and 9/11 and all that nonsense, and put it all together into a two-hour video called *Zeitgeist,*which I am told by people...

My friends in Hollywood (and I've lived in Hollywood for 48 years) my friends have said that if they had 28 million and they pulled it off a year ago; probably seen by 50 million – that's a very good showing in Hollywood! If *y*ou can get 50 million people watching something that represents you, that's pretty heady stuff in Hollywood.

KC: Absolutely.

JM: I didn't do it. I didn't even know anything about it. But since then, there have been about six other professionally-presented videos done on me that I had no idea. People would call and tell me: *There's an hour show on you in England; there's an hour show on you in France.*

Germany actually came over -- the National German Network -- came over, and did an hour program on me, and they had Arnold Schwarzenegger in it, and the whole thing was in German. [Kerry laughs] I still have a copy of it they sent me. It was done in German on me.

KC: I understand. Now, I don't know if you're willing to talk about this, but Zecharia Sitchin and you sat down and you asked him to tell you a secret. Based on all your time with him, the things that you had done for him, etcetera, etcetera, you basically said: *Tell me something that I don't know.*

JM: Yeah.

KC: Are you willing to talk about that?

JM: No.

KC: Because I think that that is a clue that people would really benefit from knowing.

JM: Yeah. I don't think I want to talk about that.

KC: Okay.

JM: Because...

KC: Do you feel that Zecharia would not like that information out there?

JM: No. It was that it was a private conversation and when I asked him... Because, like I said, at one time I was in business with Zecharia. I had a contract with him, and so we were business partners, and so I felt a little bit more of a leeway to talk with Zecharia in private. So I asked him one time some very personal questions about his work and it was absolutely mind-blowing and staggering, the things he was telling me.

And then... Well anyway, then he told me some things about *myself* and I was amazed. I never heard such a thing, that what he was being told, or wherever he got it from, he had a view on*me*, who I am and what I'm doing. But at that time we were talking, it was a private conversation, and I think it'd be better just left private.

KC: Okay. Fine.

JM: All I will say is this: Zecharia Sitchin is a fascinating man and a brilliant writer, and I love everything he's doing, and I love the man. He's a very dear friend and I love Zecharia Sitchin. He's a very, very gentleman kind of guy, and so... I like that.

KC: Okay. Would you classify what you've been talking about, in a sense, as a "*war*" that is going on, on a spiritual level?

JM: Yes. No doubt about it.

KC: For the hearts and minds of humanity?

JM: Yes. Absolutely. There is a spiritual war going on right now and Hollywood's making movies about it – *War of the Worlds*, Steven Spielberg. I've said so many times that Steven Spielberg and George Lucas are many things, but stupid is not one of them. [laughs]

Steven Spielberg is trying to tell you something. In one of his interviews a few years back, I remember he said that he does not... Steven Spielberg said: *I don't make movies to entertain, necessarily; I make movies to comment on important issues of the day.*

And looking at Spielberg's work, which is genius... something I want to say about Spielberg: I've watched a lot of productions and I've been in Hollywood for a long time, 48 years I've lived in North Hollywood and Hollywood, and I have many, many, many friends in the industry. I already know, because I've been told, that virtually all the major names in Hollywood know who I am – and they should – I've been talking for 48 years! [laughs] And they're using all my stuff now, so they should know me.

But Steven Spielberg is one of the most clever people I have ever watched a person's work, because he puts... a couple of things. One is: he's a stickler for accuracy on costumes and terms that are used, so anytime you see anything that Spielberg has made, it's very accurate – the clothing that would have been worn in those days, the way the people would have talked, it's very accurately done. So he's a stickler for accuracy.

But the thing I really appreciate about Steven Spielberg is he puts little things, little small things that you would never see if you're not looking for it, that are really a mind-blower, a*Wow*. Back that up, and that one scene with that one person, what they said... he's a master at doing that. He's a master at putting powerful things in some little insignificant scene, so if you're not watching, you'll never get to see the real genius of Steven Spielberg. I love watching his movies because I know what I'm looking for.

KC: So he's using symbolism.

JM: Oh yeah!

KC: All over his movies.

JM: Everywhere! And George Lucas, equal. George Lucas is brilliant, in my opinion. He said he was heavily influenced by Joseph Campbell, the famous...

KC: Yes.

JM: And Joseph Campbell was an incredibly dear man. I just loved listening to Joseph Campbell explain mythologies and all the symbols of the ancient people.

KC: Did you know him?

JM: No, I never had a chance to meet Joseph Campbell.

KC: What about Arthur C. Clarke? Did you meet him?

JM: No, I never had a chance to meet Arthur C. Clarke either, but I would love to have. I've had opportunities to be in the company of people like that, but I was not in a position to travel, I didn't have the money, I was in a depressed state of mind, and so I let some very important people go by that I could have been with.

I used to be on the board of directors of an organization in Hollywood – this was quite a few years ago – called USofA. USofA was *United Sensitives of America*. This organization was founded in Burbank and I came in at a very early period and I ended up being on the board of directors of USofA. I really didn't take a whole lot of charge in it. The man who started it pretty much ran it, but in words, I was on the board of directors.

But anyway, it was an organization where numerologists, astrologers, all kinds of esoteric disciplines would come together and we would put on shows, expos, and also once a year we would put on an award show where we would honor certain movie stars for their work feeding the poor or whatever.

KC: But weren't you also involved in maybe discovering murder suspects?

JM: Oh yeah.

KC: And also occult happenings that were going on.

JM: Every two weeks, I think it was like every two weeks, we would meet about 9:00 in the evening up in the Hollywood Hills from the Hollywood sign. We would be up there, and there'd be about 50 people up there in this big, huge home that was owned by a movie star who had passed away. It was a huge, big home and the front room was just enormous in size and there would be like 50 people there every two weeks. There would be a group of astrologers, a group of psychics, a group of numerologists, this group and that group, and they were all different disciplines in the esoteric sciences.

And we would have the Police Department or the Sheriff's Department – usually it was LAPD would come up, sheriff a couple of times too – and they would come up. We had a big blackboard and they would have pictures up on the wall of the case that they wanted us to talk about. They would show us the person who was kidnapped, or the body that was found, or whatever the case was, and then the officer in charge, usually a detective, would write down or have it already written down, all the pertinent information that the Police Department had and each group sat with a group. All the astrologers sat together...

KC: I do want to ask you which group were you among? Were you psychic?

JM: No. I was with the people who were putting it on. It was all being sponsored by the USofA, United Sensitives of America, and since I was on the board, I was there representing the company that's putting this thing together.

Like I said, we also would have award ceremonies once a year in which we would give awards to different people who were doing different things for humanity. I was privileged to be able to be there to give Manly Palmer Hall an award for his work in service to the world.

Manly Palmer Hall, I believe, was one of the finest and most dearest men I have ever met in my life. He was not only charming, an extraordinarily brilliant mind, but he was one of the most decent and beautiful people that I have ever, personally, have ever met.

Manly Palmer Hall was an extraordinary teacher. He never promoted anything. He merely educated people, as: *This is where this came from; this is where that came from; this is what that word means*. So he was an educator. People have called him all kinds of names because he was a Mason. I knew him personally. I've been to his home. When he died, he left me a beautiful gift – all of his research journals, he left to me.

KC: That's amazing.

JM: I was shocked when I got a phone call from the Philosophical Research Society in Los Angeles and Obadiah Harris, the president at that time, said: *Mr. Hall wanted you to have something when he passed away*.

AND I SAID: *What is it?* I was in San Diego.

AND HE SAID: *I'm not going to tell you. Just come pick it up.* So I drove up that day to Los Angeles from San Diego and it was all of the research journals of Manly Palmer Hall, he gave to me. And I consider that to be a monumental gift from a very powerful man.

KC: Did you find some clues there to follow out? [laughs]

JM: Tons of stuff there.

KC: Okay.

JM: Manly Palmer Hall, as I said, was one of the greatest teachers the world has ever known. In my humble opinion, I don't think there's ever been in any era of time a man to come close to what Manly Palmer Hall was able to do. Anyone who has an open mind – and of course, your mind is like a parachute: it doesn't work if it's not open – anyone who is intellectually honest, which you don't find very much -- intellectually honest with an open mind, mature and intelligent person looking at the work of Manly Palmer Hall would have to say this is one of the greatest men that ever lived.

I don't know how many... maybe 70 or 80 books on esoteric subjects of the whole world; over 46 sets of lectures, like six 90-minute audio lectures of 46 esoteric subjects of the world.

KC: Wonderful.

JM: Incredible. Plus thousands of lectures. Incidentally, I have everything he ever did. Every lecture he ever did I have, digitized. Monumental work. But he was a personal friend of mine and I loved him dearly. I'm saying this because there are so many people who put him down because he was a Mason. He was a wonderful teacher, a brilliant man, to which his detractors could not even hold a candle.

KC: I hear you.

JM: And he's not the only one. I have other people I feel the same way about.

KC: Okay. How do you feel, just to change gears here a little bit, about the current administration of Obama?

JM: [sighs] Well, I'm not political as such. Personally – I think I ought to choose my words carefully here – because I like Obama as a person, and he's very personable; he's the kind of guy I would love to sit and chat with. His children are beautiful, his wife is a very intelligent lady. And so I don't have anything against Obama or his family. I think they're very personable and very interesting people.

But it's the powers behind him, that he represents, that's frightening to me. I know things about the people who are behind him that is absolutely staggering, frightening. I live in fear of what's coming, because of *what I know* – not because of what I believe or think – *because of what I know*.

KC: Are you talking about war? Are you talking about an agenda that involves war? World War Three?

JM: Well, that's always possible. Let me go back and say this. Again, I have nothing against Obama as a person and I like him. The family, nothing against them at all. But the symbol that I was telling you about, that I've been working on... Did you ever see the movie or the television show *V*?

KC: Oh, absolutely.

JM: The very first one?

KC: Yes.

JM: Well, ABC is now remaking *V*. They're remaking it. And I was shocked – someone sent me an email. I think they were in Hollywood, and they sent me an email with a picture from the new movie coming out soon. I think it's going to come out in the next month or so, a made-for-television movie by ABC.

KC: Oh, really? Okay. Fabulous.

JM: Disney / ABC.

KC: Very interesting.

JM: Okay?

KC: Okay. Yeah?

JM: And it's going to be called *V* and it's a remake of the original.

KC: Okay.

JM: But in it, the extraterrestrials who are referred to as *the Visitors*? The Visitors in the new one are giving to the public a pamphlet explaining their (quote) "New World Order" that they are bringing to planet?

KC: Right.

JM: And the picture, which I have, shocked me. My knees got weak and I had to sit down. It was shocking. It was the Visitors, the alien visitors who looked like humans, were handing out pamphlets to the people about their New Order that *they* were going to bring in and the title of the pamphlet was: *The Dawn of a New Day* -- the very words that I have been researching for some 40 years is now going to be in the movie, the new *V*.

KC: Okay.

JM: And I'm telling you, that is not only significant, it's mind-blowing when I give you the whole story. [Kerry laughs] ABC and Disney are telling you something about this symbol that I've been looking at for a long time and it's going to be right in your face. Because I'm telling you, that symbol is going to become the most important symbol around the globe, for the first time in the public view.

Anytime you want to do research on the hidden stuff like I've done, it's everywhere. But no, now because of Obama, now the secret societies of the – what I think are extraterrestrial masters of this world – are going to bring this symbol out into the world, so everyone can see it.

And eventually what's going to happen is that the whole human race is going to wake up. And this is my opinion about 2012 – my opinion of 2012 is there's going to be an awakening for the whole world: *We've been had!* They're going to see this is an ancient thing that's been coming for a long time and we never saw it, we didn't understand it.

But when my video comes out that I want to do – it's going to be like a three-hour step-by-step on Obama's symbol, Jimmy Carter, all the Presidents, the Bushes, the entire superstructure of Western Civilization, and what this stuff *really* means, and where it is *really*comes from.

I think, and I'm not trying to aggrandize myself, but I really believe that it's going to cause quite a sensation when people see what I really am, that I've never told anyone before.

And when I see Obama using the same terms, the same symbol, the same one that the Communists used, the Nazis have used, the fascists have used, the secret societies around the world of Freemasonry have used; the Babylonians; as I said, all the ancient Egyptians – they all used the same word, term, and symbol.

And now ABC is coming out, Disney / ABC is coming out with a new remake of *V* and in it, the extraterrestrials that look like humans, who are bringing a (quote) "New Order" to the world, and the pamphlet in the movie is called *Dawn of a New Day!*

I SAID: *WOW!* I cannot believe how overwhelmingly obvious this secret symbol is now becoming, and that's why I will do this video on it.

KC: But were you told more about the movie? More about where they're going with it, in other words? I'm assuming you haven't seen it yet.

JM: No, I haven't seen it yet, but I watched the other one so many times. And the "other ones", if you remember the original, the Visitors, they were wonderful people. They were very gracious and charming. And then remember the lady who was in charge of the visitors, she was the highest ranking, she went into a room and pulled off her face – it was a reptile alien?

KC: Yes.

JM: I personally, I brought David Icke to America. He was in America because I brought him here, personally.

KC: Yes.

JM: And so I'm saying that I am totally convinced beyond a shadow of a doubt, for myself, that there are such things as reptile aliens, though I have never seen one, thank God. But I totally believe they are here. Not because of David Icke, not because of Credo Mutwa, who I love listening to, a wonderful, fascinating man. David Icke has done great stuff. But I believe there are reptile aliens here, because of my own personal research.

I have been in the company of at least eight people over the past many years, eight different people... each one is extraordinarily well-grounded, people. Airline pilot, one, with a major airline.

A very wealthy man in Las Vegas who buys and sells commercial hotels and buildings, etcetera – extremely wealthy man – Christian, incidentally, very Christian man, but very, very wealthy and very highly intelligent man sat down and told me about his personal one-on-one with a reptile alien in which many others in his church were privy to see. That's a whole story in itself that happened in Colorado. And then to have scientists...

And a young lady who was one of my favorite people in the world, a young lady called Nancy, who just blew me away. On my radio show – I used to have a show; I've had seven different radio shows in my life. I'd like to get back on radio and do my own show again. But I had a show on KPFK here in Los Angeles, FM station, and one night I had Nancy on and Nancy just blew the audience away. She is so feminine, so incredibly charming and feminine girl, talking about stuff that will blow your mind. KC: [laughs]

JM: Her father was in the Air Force. Her family was Air Force, but her father was in charge of Project Retrievables for the Air Force – the man who was in charge of going out wherever in the world [there was] any extraterrestrial activity. He was in charge in the Air Force to go there first, and he was the boss, and she said the *modus operandi* was always the same. I'll have to make you a copy of her two... I've got two two-hour interviews that will just knock you out.

KC: I'd love to hear.

JM: You could tell this is a very charming girl, but telling you stuff that you're going to have to sit down to deal with. [laughs]

She said wherever they would go; she always lived on military bases. And she said always the method was the same... there was one phone in the house for the family, and then there was another phone, which no one ever touched; you never used it.

When that phone would ring, no matter when -- two in the morning, three in the morning -- it doesn't matter; if that phone rang, her father had ten minutes to be fully dressed with his briefcase, and ready to go. In ten minutes a car would pull up and nothing was said -- no voices, nothing was said. A knock on the door, he would walk out; he would have military escort into the car, get in the car, and drive off, and nothing said. Nobody knows where he's gone, and nobody needs to know.

And so she said that many a night, they would get that phone ring, he would get up, dress, briefcase ready to go, and they would take him somewhere in the world where something has just happened and the Air Force was sending him to see what just happened and they're in charge.

And she would tell me the things that her father, and especially her mother... She said the father would never tell her anything when she was a child, but the mother would tell her later on in life.

She told me an experience that just blew my mind about a reptile alien. You really have to hear it from her, but basically the story is so fascinating [that] I've got to tell you it.

SHE SAID: *Her father would never allow her to be left alone in the house, ever. When he would go off during the day... they live on base... it doesn't matter. When he would leave the house, immediately military would come and guard all four corners of the property. They would sit there in cars and guard while he's gone anywhere. If he went to the market or whatever, they would be guarding the house, and he would never allow her to stay at home by herself.*

And so she said one night – you'll hear this interview – she said one night... it wasn't on base, they were here in Los Angeles somewhere...

And she said that her mom and dad were going next door to a party next door, and she asked her dad if she could stay. She was like thirteen, fourteen years old.

AND HE SAID: *No. Absolutely not.*

So she talked to her mother and the mother talked to the father and got him to agree that she could stay home.

AND SHE SAID: *So for the first time in her life, she was actually going to be alone in the house by herself.*

SO SHE SAID: *She was in a bedroom combing her hair and she had a mirror that she could see her closet and the closet had French doors.*

SHE SAID: *They were closed, partially closed, and it wasn't too well lit in the room.*

SHE SAID: *She was combing her hair, looking at the closet door, and all of a sudden, the closet door opened up and a reptile alien stepped out.*

SHE SAID: He *had to bend down to get under the header and he stood up*.

SHE SAID: *It was a full-grown man, extremely muscular, but it was a reptile body, reptile alien head.*

AND SHE SAID: *This thing looked at me and I'm looking at it in the mirror.*

AND SHE SAID: *He started moving toward me without moving his legs* – he was just floating toward her, slowly.

AND SHE SAID: *I felt like it was like coming up on a fly, you know, grab it quick.*

SHE SAYS: *She jumped up and screamed and ran down the hallway, ran into the bathroom, locked the door, opened the window and started screaming.*

Of course, everybody in the neighborhood heard.

AND SHE SAID: *This reptile alien came down the hallway.*

AND SHE SAID: *I could feel him walking, because he was so heavy and he was scraping on the door, growling like a dinosaur growl, scraping on the door.* She said: *that when her father and the neighbors come running up, they opened the door. When they came running up, they were yelling outside, this reptile alien ran back down the hallway into her bedroom and disappeared.*

SHE SAID: *When her father came in, the bathroom door was just ripped, and obviously, the father said he was not going to hurt her, but it was a message.*

AND HE SAID: *That's why I never wanted her to stay alone, because these aliens have told us, the Air Force, that "You keep poking your nose into our business. Every time something happens you come out and poke your nose. So we just want you to know, the next time something happens and you poke your nose into our business, while you're out here poking your nose in our business, some of us are going to come visit your daughter, so you need to stay home and stay out of our business."*

So he said that's why they always had military around any time he left.

And so when she was telling me this story about other reptile aliens... and of course, I've heard it from so many legitimately-important people, I have to believe that there is something to this story. I have personally not seen one, but I don't want to. [Kerry laughs]

But I've seen enough to know that there are life forms on this Earth, which are not from here. I've already seen too much to know that. My experiences have been extraordinary. As I said, 36 major experiences I've had in my life, where I've dealt with other-world phenomena.

KC: Okay. Well, this is a really amazing interview. Can you talk at all about anything else that you think that people should know in terms of the overall picture that you've been giving them here?

JM: I WOULD SAY: *Be aware that there is a war for your soul.* There is a war for the spiritual. You know, there's always been this question for thousand of years, all the great philosophers ask it, about whether we are physical bodies which have a spirit in it, or are we originally a spirit which has taken on a physical body? You know, which comes first, the chicken or the egg?

But, I am convinced that no matter how it happens -- if we were physical and took on a spirit, or maybe we were spirit and took on a physical body, I believe that there is a war going on from somebody out there that was an original enemy of whoever created us. So whoever created us has enemies out there in the universe and that are diabolical enemies.

And we know this is true in government, you know. You may see the President and the First Lady and all of that. It's very prominent and proper, but they have enemies, powerful enemies. That's why they have to be totally surrounded by military and protection because they have serious enemies. Something happened to me that tells me that there's something going on like that. I was in Hawaii many years ago. My wife and some friends, we went to Hawaii for the first time. I was sitting in a restaurant across the street from the Hilton Village.

In the restaurant – which is a main drag, a main strip – I was sitting with my back to the door. Someone came in and I immediately had an electrical charge go through my body. It's bad enough being shocked by a wall plug, but if you don't know it's coming, it's even worse.

I was sitting at the table talking, and all of a sudden, somebody came in and an electrical shock went through me and I knocked stuff on the table, I knocked water and stuff on the table and I jumped up, involuntarily.

I JUST JUMPED UP AND SOMETHING TOLD ME: ***Run quick, you're in trouble! You're going to die. Run quick!***

I ran out the back door of the restaurant... ran across the restaurant -- left my wife and my friends -- ran across the restaurant, ran out the back door.

AND THE VOICE SAID: ***Run quick, you're in trouble! Go across the street to the hotel.***

AND I SCREAMED, I REMEMBER YELLING: ***I can't go across the street, there's traffic out there.***

AND IT SAID: ***Run! There will be no traffic. Run!***

And so I ran out into the street, involuntarily. I was not making a conscious decision to do any of this, it was being foisted on me. I ran across the street and as it so happened, there was no traffic for that little stretch.

I RAN OUT AND IT SAID: ***Go out around the hotel*****.**

THE VOICE WAS SAYING: ***Run quick to the hotel.***

AND I RAN AROUND THE HOTEL AND IT SAID: ***All right, you're safe now. Now you're safe.***

AND I SAT DOWN, MY HEART WAS POUNDING AND I KEPT THINKING: ***What did I just do? And how am I going to explain this to my wife and my friends, what I just did involuntarily? I don't know what happened.***

That happened to me twice.

The second time was a few months later in Los Angeles. I was on the corner of Fairfax and Wilshire Boulevard in a little coffee shop called Johnnie's Hamburger Stand. It's a little restaurant. I was sitting at the counter and I noticed – peripheral vision, I didn't look over to see them, but peripheral vision -- I saw two guys walk in, and as they walked in, immediately an electrical shock hit me. I almost fell off... I was at the counter.

AND THE VOICE SAID: ***Get out quick! You're in trouble. Run!***

And I so I grabbed a bunch of money, threw it on the counter and tripped trying to get out of the chair on the counter. I got up and I hit the side door and I ran north on Fairfax.

AND THE VOICE KEPT SAYING: ***Run! Your life is in danger. Run quick!***

I RAN ABOUT TWO OR THREE BLOCKS UNTIL I WAS JUST ABOUT OUT OF BREATH AND THEN THE VOICE SAID: ***All right. You're safe now. You're safe now. Sit down.***

And I sat down; my heart was pounding again. And it was involuntary... I didn't make a conscious choice to run, I just started running and the voice was talking. It was yelling to me. It was actually like a yell: ***MOVE QUICK! YOUR LIFE IS IN DANGER!***

So that happened twice to me. I have no idea what that all means. I'm just telling you what happened.

KC: Okay. So you are positing the fact that there is this symbol that in the symbol is basically telling the world of a New World Order and the return, or basically, a Son [and/or Sun] taking control, and that this is happening sometime in the near future.

JM: Yeah.

KC: And I'm assuming you think around 2012. Is that correct?

JM: Yeah. That's what I think.

KC: Okay. And then you're talking also about, really, reptilians and an agenda which is not quite clear but there is something going on with that.

JM: That's right.

KC: So what I'm now asking you is whether or not that so-called king is reptilian.

JM: Well, I don't know and what I would say to an audience that's watching this... I've said it too many times before, but I think it bears saying again: I'm not the world's foremost authority on anything. I'm just telling you what I have seen with my own eyes, what has happened to me in my life.

But I would also say to anyone who would scoff at this, just look at what I have to offer first before you make a decision if I'm crazy or not. See what I have amassed in the past 40 years that I haven't told you, that you don't know that I have, and see the research that I have done on this subject of this New Order of the world which I started talking about back in 1960.

I was sending letters to Belmont, Massachusetts back in 1960, Belmont Massachusetts. I was sending letters to the John Birch Society who had just been formed in 1959. The John Birch Society was, of course, exposing all the Communist activity in the world, especially in America.

I was already well into all of that in '59 when they started, and so I started sending them articles, things like: ***Well, you need to look at this symbol and this word and this term here and also you might want to look at this guy and this organization.*** **So I was sending them little tidbits of information back in 1960 on the subject of Illuminati... on secret societies, not Illuminati.**

Because the Illuminati, I found out about, like I said, in 1967 when Anthony Hilder produced the series of records, of three 33-1/3 record albums called ***Illuminati*****. . [***"The Illuminati and the Council on Foreign Relations"***] The man speaking was an incredibly interesting man named Myron Fagan and I don't know if you've ever heard Myron Fagan,** ***The Illuminati*** **record. It will knock you out, absolutely. Today, it's still a knockout when I hear it today**

KC: Wow.

JM: I heard it 40 years ago. When I hear it today, it's still a mind-blower.

KC: I have a question for you that is a little bit moving on to another topic. It has to do with the illuminati, but I wonder if you would address it. What is the significance of merging the red and the black?

JM: Oh, that's interesting. It's called – red and black and white, all three: red, black, and white – are referred to in Hollywood as ***Death's Head*** **colors, because** ***Death's Head*** **comes from a Nazi organization called the SS, the Gestapo. Gestapo was referred to as the** ***Order of the Death's Head*****, and the** ***Order of the Death's Head*****, Gestapo of Nazi Germany symbol was the skull and crossbones –** ***Skull and Bones.*** **That was their symbol.**

But to the Germans on the inside, the Gestapo was called the ***Order of Death's Head*** **and*Death's Head's*** **colors in Hollywood...**

I attended a lecture many years ago by a black doctor who worked at Martin Luther King Hospital and some of my friends in the motion picture industry, black entertainers, called me and said: ***You really need to be here tonight. You need to come and hear this. It's going to be a private lecture by a doctor from Chicago who came out here.*** **It was an actual doctor working at Martin Luther King Hospital and he was giving a lecture on** ***Death's Head*** **colors.**

It was fascinating. It was a slide presentation at a library, in Santa Monica library, in a private invitation only. There was only about 25 to 30 people there. And he was explaining the ***Death's Head*** **colors, why it's black, white, and red, and how black, white, and red are used in motion pictures. When someone is going to die or someone's going to be killed, those are the three prominent colors that will always be in those scenes. They're called** ***Death's Head*** **colors. They symbolize the darkness of the darkest, the most profound presence of evil – red, white, and black.**

KC: But there's also a significance in terms of the occult, with regard to certain genetics.

JM: Certain genetics? Oh, of course.

KC: In other words, the red being a red-headed person with certain kinds of DNA.

JM: Oh, I'm sure there's more to that.

KC: And the black being a blond, usually Celtic, a mixture perhaps.

JM: I'm sure that there is that, too. Yeah. The only thing I was saying was that was very interesting because I remember that night he talked about the European Masonic Orders and how the Mexican gangs in Los Angeles and around the country use Masonic symbols from a particular Masonic Order in Europe, while the black gangs use opposing symbols and terms of a different Masonic Order in Europe, and that most likely the gang members themselves do not realize that these actually can be traced back to Masonic symbols in Europe.

So I believe that the gangs going on in America today are being organized, directed, and financed out of Europe to destroy our culture in America. I think that European Freemasonry is heavily involved in destroying America, and you need to understand the whole story about how America was founded, and how it was founded as a corporation. It's a privately-owned corporation. We can talk about that for days on end.

This is just my opinion, one man's opinion, but I'm going to give you my opinion as to the bottom line on the world today and the stuff that's going on, on the Earth today.

What we call *Illuminati* was originally a term which was given to, in Spain, to a religious order in Spain that later on were amalgamated into what we call *Jesuits*, so the Jesuits are truly Illuminati themselves.

KC: And the Vatican. And you go into that as well.

JM: That was what I was going to say. Yes. I believe that one of the most evil organizations that exists on the Earth today – and you'd have to have spent all the years with me in libraries and research societies and travel and go around the world and talking to other writers, authors, lecturers, and teachers, and collecting this stuff over a period of 45 to 48 years – to understand what I'm telling you. But I believe today the most serious, evil organization on the face of the Earth is the Vatican. That's my personal opinion.

I think if the Vatican was done away with off the face of the Earth, there would be a shot of liberation heard round the world, because the Vatican, in my opinion, is the bulwark of this dark thing that's happening on the Earth.

So when you talk about Illuminati, when you talk about the really dark criminal stuff that's going on on the Earth, you're talking the Vatican.

You're talking the Knights of Malta, which gave us... the six men who founded the CIA in America were all Catholics, members of the Knights of Malta.

When you begin to look at the banking fraternities in America, like the Bank of America, Union Bank in California, all of these people who founded these banks and today are running the banking establishment are all Knights of Malta – Catholic Masonry.

So when I hear people talking about the Jews this, the Jews that, and the Jews are responsible, I say: *No, no. You better go back and do your homework.* The Jews have been slaughtered all over Europe by the Vatican.

You need to remember that for at least 2,300 years, Rome has dominated Europe, under the Caesars of Rome. Then in the late 4th century the Vatican comes into being and the Vatican dominates all of Europe.

All the heads of state, all the princes and kings and rulers... all the kings and rulers in Europe ruled by the *Divine Right*. It's called the *Divine Right of Kings.*

What are you talking about? Who represents *Divine* to give the king the *right*? – the Pope. The Pope appoints certain families to be over the French, the Pope appoints certain people to be over the Germans, and over the British – and by *Divine right.* Why? Because the Pope represents God, and the Pope says that this family is holy and that they should rule, and therefore they'll say they rule by *Divine Right*.

The whole idea of *Divine* goes back to the chalice, you know, the Holy Grail. And in the Catholic Mass, you have the priest breaking the bread and then pouring the wine. Well, wine is made from grapes and wine is red, so it's a red grape wine. It represents the blood of the Atonement. Blood... it's a blood sacrifice.

Where does the wine come from? It comes from grapes, and grapes grow on *the vine*... and that's where we get the concept and the word *Divine* because grapes come from the vine. So that's where we get the word *Divine*.

And once you begin to realize how the Vatican has... for over 2,300 years, Rome has dominated Europe, and in 1,600 years, the Vatican has dominated Europe – and Europe, for 2,300 years, has dominated the Earth.

So if you want to talk about conspiracies and you want to talk about evil, don't talk about Jews. You better talk about the people who control Europe for over 2,300 years – Caesar of Rome, the Roman Catholic establishment. There's the real story.

Now you're getting into Mafiosi. Now you're getting into the fraternal orders of Freemasonry out of Europe, *Knights of Malta*. Now you're getting into the organized crimes – Sicily, Corsica – and all of the profound drug-running, white slavery, murder for hire, Vatican.

I mean, even... what was his name, the producer of *Godfather*? What was his name? Francis Ford Coppola. In *Godfather III*, Francis Ford Coppola, in *Godfather III*, the third one in the series, opens up with Michael Corleone being anointed by the Cardinal in New York to be a member of the *Knights of Malta* in the Catholic Church in New York.

What is he telling you? The connection between the Vatican, the Holy Father – there's nothing*holy* about the "Holy Father". There's nothing holy in Israel. Nothing. There's nothing holy in the Vatican. There is nothing holy in Salt Lake City. There's nothing holy in religion, period.

It's a way that the masters, whoever these entities are who are controlling the human race, they have set up certain institutions of learning, of education, religion, and government. That's why I've said you better go back and do your homework on where the history of the world comes from.

I don't see the world being run by Jews. I see Jews being *used,* but you will find that even Rothschild, the Rothschild family who we hear so much about: *Those Jews who were running Europe*. No. If you go back and look at the history of the Rothschilds, you will find that Rothschilds represented the Vatican.

He was dealing for the Vatican. He was a Vatican banker appointed by the Vatican to deal for them, so that the Catholic Church would never be involved in all that terrible stuff going on in banking: *We'll let the Jew do it.* Then, of course, if something comes out, well, it was Jewish, obviously. No, no. It's your money that he was handling.

So if you really want to nail down the real enemy to America and then to the Earth, I'm telling you it's only taken me 48 years to get here. I was born and raised Catholic. I mean, my whole family were very Catholic. We were the most Catholic family in town. But I know history and I know that the most criminal organization on the face of the Earth, in my humble opinion – I don't know that much about it, I've just been looking here for 48 years – is the Vatican.

KC: I hear you.

JM: As far as I'm concerned, it's the worst thing that's ever happened to the world is what's really going on in the Vatican. And that doesn't even bring up the subject of *Propaganda Due*, P2 – *Propaganda Due, P2 Lodge*. That was even mentioned in *Godfather III* twice.

There's a Masonic order in Europe called *Propaganda Due*. It's called P2, and P2 is connected directly through membership with *Opus Dei* and the *Knights of Malta* and the Jesuits. *Jesuits/ Opus Dei/ Knights of Malta/ Masonic Order*, are connected directly to something called *Propaganda Due, P2 Lodge of Freemasonry*.

P2 Lodge of Freemasonry is world famous to people who do research into criminal organizations. P2 is pure, unadulterated, pouring directly out of the trough of Nazism. Underworld organizations, drugs, human trafficking, pornography, violence, underworld organizations – it's all P2. They're the ones who are promoting the right-wing death squads in Central and South America, Mexico, the drug cartels in Colombia.

We're talking Catholic Knights of Malta/ drug cartels/ Colombia – extraordinary vice on a level which it is hard for most humans to recognize and it's *all* being orchestrated out of the Holy Father in Rome.

This is why I've said so many times, there's never gonna be a time in the history of this country that America will be saved. I don't believe America can be saved. I truly do not believe that America – or the human race – I don't think...

It's just my opinion, again, but I don't think the human race can be saved and I don't think America can be saved, because so many millions of people just love the filth and degeneracy of the world we live in. They love it. They love the Holy Father and all the pomp and glory of all the politicians and kings and rulers and the pusillanimous pictures of Bush kissing the ring of the Holy Father.

What does that look like, for Nancy Pelosi, speaker of the house Nancy Pelosi, in full color on the news, bowing down and curtsying and bowing down and kissing the ring of a Roman Pontiff?

The men who founded our great nation would throw up with this treason, high crimes and treason against the state by these people who call themselves America's leaders. I'm telling you, the Vatican has given us the Mafia, drug-running, prostitution, terrorism, violence.

KC: Child pornography.

JM: Child pornography. All of it.

KC: And the children that are disappearing. Are you familiar with Leo Zagami?

JM: Say it again?

KC: Leo Zagami.

JM: Oh yes. Yeah. I've heard him many times.

KC: Okay. He's gone back into the fold because they tortured him.

JM: Yeah.

KC: But when he was out for a moment talking to us, he talked about underneath the Vatican is a huge reptilian base.

JM: I don't know. I wasn't there, but it wouldn't surprise me. [laughs]

KC: Right.

JM: I don't know.

KC: So there is some kind of linkup between the agenda of the Illuminati, the Vatican who's heading all of that up, and this reptilian roll-out – to get back to where we were talking about and perhaps this so-called figure who's taking the throne and the symbolism that you're talking about.

JM: I don't know, but it wouldn't surprise me. It wouldn't shock me. I want to say something about Dan Brown's movies.

KC: Okay. *Angels and Demons*, and the other one...

BR: *DaVinci* Code.

JM: *DaVinci Code*, and now this new one.

KC: Is it really called the...? What we were...?

JM: I think it's called *The Hidden Symbol* or *The Secret Symbol*, or something like that, which my producer friend and I were going to do a movie and we were going to call it *The Hidden Secret* or *The Secret Symbol.*

KC: I understand.

JM: And now Dan Brown comes out, the *Secret*... As far as I'm concerned, I have no respect whatsoever for Dan Brown. None. I have no respect for the man at all, because as far as I'm concerned, he's plagiarized and stolen and I don't like people who steal, because I've had it happen to me.

KC: He stole from *Holy Blood, Holy Grail*. Isn't that right?

JM: Oh, you can bet on it. Absolutely. He stole the whole thing, that whole story, Dan Brown and *The DaVinci Code* and all this other... *Angels and Demons,* all of that he stole.

Now let me tell you what I think. This is just my opinion. I think Dan Brown is a plant. I think he's nothing more than a paid lackey and a plant. I am totally sure that the real Illuminati, whoever these guys are at the top of the world, use people like Dan Brown, who don't mind making a lot of money to become a whore. I think that's all he is. In my humble opinion, I think Dan Brown is just a whore. He's just taking the money and sleeping with the enemy.

I think what he's doing is he is nothing more than presenting what his masters behind the scenes want the public... and so they will spend all kinds of money telling you about how wonderful Dan Brown is and *Oh my God! He's so brilliant and intelligent*, and all this silly nonsense. And the people who are so used to sucking up to Hollywood will believe that stuff.

Me, I've been around Hollywood 48 years. I know this stuff backwards and forwards. I think Dan Brown is nothing more than a front for a very powerful Masonic Order in Europe which is trying to lay the foundations for this *Novus Ordo Seclorum*, *Dawn of a New Day* sunrise-thing that's coming. I think Dan Brown is nothing more than a whore taking the money and making it look like he's the one that came up with this, when in point of fact, no, it was stolen. It was stolen from three men in England: Baigent, Leigh, and Lincoln.

KC: Right.

JM: Back in 1980, there was a book put out that became a New York best-seller for many, many months. It was a top-of-the-line best-seller called *Holy Blood, Holy Grail* and the three authors were three British authors, Baigent, Leigh, and Lincoln.

They outlined for the first time, the story of the *Knights Templar Masonic Order* in Europe, the Knights of the Holy Grail, the whole concept of a Masonic secret society operating in the world. And I wouldn't be a bit surprised if they weren't better informed about this than what they let us know. I don't think they just by chance happened upon it. I think they already knew something and they were putting it out in a book in such a way as to start people thinking about it.

But nonetheless, Baigent, Leigh, and Lincoln were extraordinarily brilliant writers and their research was impeccable. I mean, these guys nailed it down, and even today around the world, people who are knowledgeable on these subjects will agree: Baigent, Leigh, and Lincoln did one hell of a job; they had their homework done.

KC: Okay. Well, I have one last question.

This been an amazing journey to take with you, and I hope that we can go down that road a little further in the future. I think that people that are watching this really need to get up to speed with, you know, following your other work, your previous work, hopefully attending any conferences you're speaking at. I believe that you are coming forward. You had no preparation whatsoever and you spoke at our *Awake and Aware* Camelot Conference here in Los Angeles just last weekend, and it's really an honor to be here with you.

But I want to ask you if you think that this Illuminati and what's going on in the United States right now, do you really think that they are going to be successful in taking down this country? Because it's clear that there is someone protecting you, there is a group protecting you. You certainly have some amazing powers, as you've demonstrated. Do you think that these powers, these Illuminati people behind the scenes are going to be successful at taking down the United States government?

JM: Yes. I totally agree. Yes. That's what I think.

KC: Okay. I mean, you do have people behind the scenes that are protecting you. You've demonstrated that time and time again on this video.

JM: Right.

KC: They're, therefore, in theory, protecting us here, Project Camelot, and other of our witnesses and so on because we are all talking about the same thing from different angles and getting our research together, and so on.

JM: That's right.

KC: But in essence what I'm wondering... There are white hats operating, as you know, and as we know because we have been interacting with those people from time to time. Do you think it's possible that these people can be stopped?

JM: No.

KC: You don't.

JM: No. I do not.

KC: Okay.

JM: I categorically say *No.* I do not believe there is any reasonable evidence of anything of hope for America or for the world. That's my personal opinion. I think that the light at the end of the tunnel is a train coming.

There's no doubt in my mind, for myself. I do not believe America or the world at large is going to be able to extricate itself out of this situation. No. I do not believe it's possible.

And the reason why is because the people are too stupid. They're too ill-informed, ignorant, ill-informed, un-read, self-centered, egotistical, materialistic, and down-right stupid. And they don't care. Basically speaking, people don't care.

Ludwig von Mises in one of these books, the great European economist, Ludwig von Mises said -- and he's right-on as far as I'm concerned -- he said that in every age and in every country, the people of every nation have always supported a dictator. The people have *always* supported a dictator and they always will.

There's never been a time in the history of the human race that you can show me where the people of a nation rose up and demanded their freedom, liberty, and justice for all, not even in America. Ninety-seven percent of the male population in America at the time of the American Revolution *did nothing*. Only 3 percent took up arms against the British masters and gave us a modicum of freedom. But happily that will never happen again. America is finished.

DW: This father of the girlfriend that you had, when he spoke to you, did he tell you that we're doomed? I mean, why did he call in the UFOs and tell you all these things if we were just going down the toilet? Did he tell you that we were doomed? Did he tell you there was a war and that we were going to lose, no matter what?

JM: No.

KC: Okay. Let me rephrase this: Do you realize that your mission and your call to arms, which you're really coming right on the verge here – I mean, I think that the new release of *V* is sort of a signal to the populace, a last-ditch attempt to wake the people up as to what may be coming – and basically you have a mission, we have a mission.

I'm sorry, you know, Jordan Maxwell, you're a brilliant man, but you were put here for a reason. You have incredible force behind you. The man who spoke to you all those years ago and told you that you would have a journey is certainly behind you now. I would say that, judging from everything that's gone on with Project Camelot, that we have some of the same force behind us.

And I have to say that the fact that you're sitting here today, and you're talking to us, and you're alive and well, and you're coming forward at this moment and talking about things with really no holds barred, is indication to me that there is something going on that's more than you have dreamed of in your philosophy. So I want to thank you very much.

JM: Well, I want to answer that question. I do not believe America can be saved.

KC: I hear you.

JM: I do not believe the human race can be extricated or saved from what is coming. I do not believe that my mission here is to save anybody. I believe what I am doing is to help those who want to know, those handful of people who are awakening and who sincerely spiritually understand the dynamics of what's going on and who want to know and want to change and want the protection of the spirit... That's a small modicum of people, a very small niche.

I do not believe America can be saved. I'm doing what I'm doing only to help those who want to know.

KC: Obviously you are a person who is trying to wake up people. Okay? Sometimes there has to be a severe word told to the people in order to actually get them to awaken and I do believe that this is part of your mission. But I will thank you from Project Camelot. I hope that you are wrong about your final judgment on the human race.

JM: I do, too.

KC: And I'm sure you do, too.

JM: Absolutely. That's why I'm trying to do whatever I can to help those who want to know and hopefully it may spread. Thank you.

KC: Thank you.